

Allen-Frazer
1840

THE
Writer's Time Redeemed,
AND
SPEAKER'S WORDS RECALLED,

By a Pen shap'd both for oral Expedition, and the
most legible Plainness and Punctuality:

OR

Annet's Short-hand Perfected,
Further enlarged and improved, in a Method strikingly
easy, and engaging to the meanest Capacity.

IN TWO PARTS.

PART I. Contains the Characters classed in their alphabetical and derivative Order, together with the Rules of their Application, as far as necessary for the Student, Letter-writer, Merchant, &c. to take down their own Thoughts, or the copying any Book or Manuscript, in as punctual and legible a Manner as in common Writing; and upon Occasion, of sufficient Expedition for the taking down a Sermon, Trial at Law, &c. as delivered at the Pulpit, Bar, &c.

PART II. Contains Rules and Examples, with a special View to the following of a Speaker. ————— Together with sufficient Copper-plate Specimens to both Parts.

* * This Short-hand will be of great Service to those who have already learned BYROM as well as ANNET.

By THOMAS HERVEY,
of UNDERBARROW, near KENDAL.

Author of the *English Climax*.

While panting Hearts indite,
Obedient Hands with equal ardour Write;
And distant Friends, with Joy, know how to speak,
Wrapt in a Sheet, the Converse of a Week.

K E N D A L:

Printed by W. PENNINGTON,
And sold by J. SMITH, Bradford; J. MATTHEWS,
No. 18 in the Strand, and ALEXANDER HOGG,
in Pater-noster-Row, London.

1779

D E D I C A T I O N
T O
ROBERT LODGE Esq;
BARNARD-CASTLE.

Honored Sir,

GRATITUDE is looked upon, and, I think justly, as one of the most amiable Dispositions which the human Nature is capable of. Gratitude is a silken band which unites the Affections betwixt Man and Man. Gratitude is the grand evangelic Motive of our Love and Obedience to God. When the Apostle neither had nor could have any greater Incitement to promote these, he beseecheth us *by the Mercies of God*. I called Gratitude a silken Band, and that because of its charming and spontaneious Attractives: Or ever we are aware it makes our Souls like the Chariots of AMINADAB. This pleasing Motive, Honored Sir, is, I trust, the Cause of my acknowledging thus publicly, the many valuable Favors for which I stand indebted to my worthy Friend; and, at the same Time, presuming on your experienced

DEDICATION.

experienced Goodness, have made bold to enhance my Obligations, by putting the following Attempt, to improve the noble and useful Art of Short-hand, under your Patronage. That the Father of Mercies, and God of all Consolation, may enrich you with a constant and plentiful Supply both from the upper and nether Springs, is the sincere and hearty Prayer of,

Honored Sir,

Your greatly obliged,

and affectionate

humble Servant,

T. Hervey.

THE

T H E
INTRODUCTION,

BY WAY OF

*Recommendation, Apology, Explanation, and
Direction.*

A Well known, ingenious, and learned Author, advised that it should be the special Business of the Introduction to my Improvement of Short-hand, to endeavour to make it universal. I am of his Opinion, and therefore shall accordingly make a brief Attempt, to point out the Facility and universal Advantage of it, which are the best Motives I know of for that End.

1. As to its Facility, or Easiness to be learned, I dare aver, that the principal and main Difficulty consists in mastering the twenty-six Letters of the Alphabet; and, if a School-boy of six or seven Years of Age is capable of writing the common Alphabet, he will be much more able to write the short-hand one, because it is by many Degrees more simple and easy.

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Again,

Again, It is vastly more easy to spell properly in short-hand than in common-hand Writing. There is here, as GURNEY says, no need of Grammar Rules to write or read. All the necessary Directions, with Regard to spelling, are, I think, very nearly comprized in these two Observations, 1. That the Writer is only to make Use of just so many Consonants as his own natural Notion leads him to suppose needful to sound the Word, without any Superfluity. 2. That no Vowels are to be made Use of, which do not sound long or strong in the Word you are writing. This being the Case, as I dare be bold to say it is, Is there any Person who need despair of an easy Attainment of this noble, useful Art? Besides

Another Facility as well as Beauty of (at least the following) Short-hand, consists in this, That whereas no Upstrokes can with Ease and Elegance be made black, so, it not only allows but requires all Upstrokes to be Hairstrokes, as in common-hand Writing. If you write with a Pencil that can make no Hairstroke, yet the Upstrokes will distinguish them such; and as for

for those Hairstrokes, and Strokes thicker than common, which are wrote downwards, let it be remembered that there are none but double Letters which it is necessarily required to write so, one of each whereof will be distinguished by the Shape, and this will lead to no difficult Discovery of the other.

Again, It is a Facility and chief Excellency of the following Short-hand, that Part I. is wrote without taking off the Pen, except in a few useful, easy, compendious Instances; whereby it is not only wrote quicker, but is also much easier to read, there being no Danger of mistaking one Word for two or the Places of the Vowels; yea I think, it is, on this Account, nearly, if not quite out, as good to read as common-hand Writing, after it is become as familiar; and if it be considered that the Eye can take more at one Glance, and see as far into the Progress of the Sentence in about one Inch as in a Line of common-hand, it may be found perhaps, in some Respects, to have the Advantage of Long-hand in the Perusal.

2. In order to point out the universal Advantage deducible from the following Short-hand, it may be observed, That every particular Word, Pause, and Mark, are either expressly wrote or as distinctly signified thereby, as by any other Writing whatever, and that a Copy may be taken by it, and again re-copied from it, without losing a Word or Letter of the Original: The Printer, if he can spell, and know which Words ought to have Capitals, may as well compose his Types from a Work wrote in this Short-hand as in Roman Characters. Now if the Art be thus full and punctual, and so very easy to write, and read, as abovesaid, at the same Time that it is short to the last Degree, there is, it should seem, (supposing it made universal) hardly any Business done in common Writing to which it might not be well applied; and if it can be so applied the Advantage that must result, needs no Encomium or Illustration. Or, if we suppose it less universal, it will still be of excellent Service for Men of every Profession, to take down such memorial Writings as they shall find necessary

fary for their own Perusal whether in public or private; but, what Occasions the Divine, the Physician, the Law-man, the Tradesman, the Traveller, the Historian, and the Student in general, may have for such Writings, are well known, or, at least, will be readily apprehended as they severally occur to each respectively, and so need not be particularized here. The indispensable Necessity of Short-hand in copying from the Orator, is so perfectly and universally understood, that I scarcely need mention it; the many interesting Trials, the many excellent Sermons which have been taken down by this Art, both for private Edification and public Usefulness, are eminent Vouchers of its great Utility in that Respect; and I hope that both the first and second Parts of the following Short-hand, (each whereof is designed for and adapted to that Purpose,) will be found to be Improvements in Expedition as well as in other Particulars*.

A 3

But

* I might have added, as a farther Recommendation, that whereas much hasty Writing is observed to spoil the best Running-hand, this Art comes in as a successful Preventive and saves it from Ruin. My Master the
Rev.

But I hasten to show briefly what Improvement I have made upon *Annet's Short-hand perfected*, to justify this Undertaking, and thereby also to give a summary View of the following Sheets.

1. The twenty-six Letters &c. remain the same as in the said Book, being perhaps, *on the whole*, as short and well chosen, as can be devised. Some Improvement, however, I have made in contracting the *k* and *r*, as per last of the shortening Rules.

2. I have added sixteen double Letters † with a Design not only to shorten the Work, but also to make it appear more beautiful and lineal, in preventing the Breakings betwixt parallel Letters, and especially betwixt such as, being perpendicular or slanting, made several Words longer than could be wished. 3. The

Rev. JOHN HUNTER of Witherflack, one of the best Writers of the Age, was always observed, even in his most slight Performances, not designed for public view, to write carefully well; the Reason he Assigned for which was, that otherwise he should contract an inamissible Habit of writing badly.

Note, This Art makes an excellent Book of Exercise for young Spellers in Schools; in order to make which easy, endeavour always to preserve the Idea of Words as spelled in Long-hand, when you write them in Short-hand.

† A thick *v* may be also *vv*.

3. The Prepositions *super* and *sub* are contrived so as to join with the Termination *tion* &c. *Contra*, *counter*, *exter*, or *extra*, and *trans*, have been changed as too long. ---Though the Plate-character for *trans* is a very good one, yet for the sake of freeing *rt*, I have, since its engraving, proposed an easy Alteration in the last Note but one of Part I.

4. I have altered such derivative Characters as were found too long, or that required the Pen to be taken off, and have adopted about 100 others that I thought would be easy and useful, chiefly from GURNEY, and LYSLE. But the Learner will observe that these are but Appendages not absolutely necessary to the Art, and therefore may be used or refused as he shall find convenient.

5. All the ten Digits or Figures are MACAULEY's except one, which, with the Improvement upon them, is my own. The Practitioner will find these of great Service.

6. I have made several Improvements to the shortening Rules too long to mention.

7. I have collected each simple Character with its derivative ones, and various Ap-

plications into one Point of View; whence they will not only be sooner known and more easily remembered, but the more readily had Recourse to when at a Loss.

8. I have collected alphabetically such contracted Words and Phrases, as are not wrote at Length the short-hand Way, or that do not fall under the Rules of Contraction.

9. I have selected an alphabetical Specimen of Words wrote at length the short-hand Way, which may be considered as Examples at large to the several Methods and Rules of Contraction.

10 I have shown practically, by an alphabetical Specimen, how the same Letters standing for different Words, may very easily and distinctly characterise such different Words.

11. I have selected the Similars, the Use whereof is shown below.

12. The first Part is concluded with a Touchstone, which I flatter myself, the Learner will find not a little conducive to make him perfect in the Art.

13 The Plan of the second Part is wholly new as to any Thing found in ANNET; for though the Characters are chiefly

chiefly his, yet I have been obliged to BYROM for the Substance of the seventeen first Rules, and the other twenty-five are my own. But there is this Difference betwixt BYROM's and the following, viz. the former, for want of Vowel-characters, hath Nothing but Points both for Vowels in ordinary and to point out Conjunctions of Words; whereas, in this Method, the principal Design of the Points (though used at the same Time as Vowels) is to distinguish those Conjunctions, whilst the Vowel-characters (as more conspicuous, certain, and sooner wrote) are used for the Vowels in all other Cases.

14. I have put Numbers against the blank Spaces, where each Character is to be inserted with the Pen, answerable to the Numbers in the Copper-plates, from whence the Characters are to be carefully and truly copied. This, without the Expence of engraving the whole Book, yields the Advantage of seeing AT ONCE each Character and the Letter, Letters, Word and Words, thereby signified; nor, will it, I think, be any Disadvantage to the Learner, to enter the Characters with his own Hand
into

into the Book, but the contrary; for having, as directed below, made himself Master of writing the Simulars with Propriety, he will not only be able to write the whole with sufficient Exactness, but the Idea of short-hand, which this must give, will be a means to encourage him onwards to the perfect Attainment of the Art.

To find any Number in the Plates to be inserted after the same Number in the Book.

0, 1, 2, 3, 4, 5, 6, 7, 8, 9, on the Top of Plate I. answers to the Characters under each respectively in the first Line of Characters. The 1 that stands on the left-hand Side of the second Line of Characters, must be conceived to stand in Order before the above Digits, whence 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, answer to the Characters in the ten Squares of the second Line of Characters. In like Manner the third Line that has 2 at the Side, answers to 20, 21, 22, &c. the Line that has 30 at the Side answers to 300, 301, 302, &c. If therefore you want to find a Number consisting of but one Digit or Figure, as suppose

pose 8; look for it in the first Line of Characters (that has no Figure at the Side) under 8 at the Top, and you have a Stroke leaning backward, which stands for *b, be, by*. If your Number consists of two Figures, as suppose 78; look for 7 at the Side, and in the Line against it, under 8 at the Top, you have a long *o* which stands for *ou, thou, you*. If the Number consists of three Figures, as suppose 145; look for 14 at the Side, against which, and under 5 at the Top, in, what is called, the Angle of Meeting, you have a slant Hair-stroke which stands for *s, is*.

*The Way to learn Short-hand according to
Part I.*

Begin with what is called the *Learner's First Copy*, or *Simulars Collected*. Rule several Columns on the Half or Quarter of a Sheet of Paper, in the first whereof set the Roman Letters as in the Book, against which, write the respective short-hand Characters out of the Plates, in the second Column, and also in the third, fourth, &c. Columns, till you think you can both perfectly

fectly distinguish and write them truly. Then set another Column of Roman Letters, and another, till you have exhausted the whole, writing the Characters against every Column thereof as abovesaid. After this, you may venture to fill up the blank Spaces for the Characters in the Book. In the next Place I would advise that you copy out the 7th of ROMANS from the Plates, taking Care that you know every Letter and Word as you go along, and that you observe the Agreement of the Spelling to the 2d and 3d shortening Rules especially. Having thus wrote this Chapter twice or thrice over, you may then undertake to copy some borrowed Book which you could wish yourself master of; or make a Collection of favourite Hymns, or other short Pieces out of divers Authors, which you could like to have in one pocket Volume. This will be an effectual, speedy, and pleasant Means of familiarizing to yourself the whole Art, though, at first setting upon it, you may have very few of the Characters in your Memory. Or, it may be very proper to take down the Common

mon Prayer Book for your Use at Church. This will not only make you Master of writing Short-hand, but of reading it also in a very easy and agreeable Way.

With Regard to Part II.

There is no Difficulty in writing according to the Rules there laid down, provided you can but distinguish the several Parts of Speech; and to help such as are unacquainted with these, I have attempted to give Definitions thereof in the Notes, with new and very particular Directions how to distinguish some of them, referring, however, to the English Grammar for still further Information. When the Learner hath read over the Rules so as to understand them, let him try to read over the Copper-plate Specimen of this Part, so as to account for the whole of it, and write it as he goes along. After this I, advise that he copy down some Book, as was directed to be done with Part I. It will not be amiss to select a Book of Law or of Trials for this Purpose, especially if it is likely you may be called to write at the Bar; and, whether

whether you write at the Bar or Pulpit, a Common Prayer Book will be of Service because of its common Use. * If the Learner has no Design to follow a Speaker, the first Part, wrote at full Length, will be always very sufficient.

Supplementary Observations.

The Letters *bp, cfz, dt, ei, vw, gj, kq*, being near in Sound, are near in Form.

The former Letter of *bp, dt, gr, ie, jr, mn, qk, ya*, also of *fs s, ou o, uu*, is about twice as long or large as its Yokefellow, and each Couple (except the two last) to be shaped exactly alike. Double Letters of the same shape, are either Hair-strokes (as No. 27, 43, 44, 187, &c.) or blacker than the common Downstrokes, according to the Directions against the blank Places for each.

To

* In whatever is copied from a Book either according to the first or second Part, let the Stops and Marks be copied likewise; but, in following a Speaker no regard need be had to these, except the Period, and, for which, Distances may be used, if the Writer pleases.

To distinguish the end of each Verse in the Chapters, I have put a Dot in the Period and Parenthesis, and made the other Pauses blacker than usual.---Chuse a firm hardish Pen.----Write by the Clock or Watch to know your Advance in Speed.

E R R A T A:

Against No. 220 *kr* should be *cr*. Part II. Rule 3d, *right*, should be *left*, and *left*, *right*.

TO THE
 Rev. THOMAS HERVEY
 ON HIS
 SHORT - H A N D.

HERVEY accept my weak but generous lays,
 Whilst thou instruct'st, my pen shall speak thy
 praise.

With anxious heart, I waited long to see
 That work completed which now flows from thee.
 By thee our BRITISH YOUTH are taught the plan,
 How to contract all science to a span.
 To earth's remotest bounds where'er we stray,
 Far as the solar walk, or milky way,
 What're we see from Indus to the pole,
 Taught by thy rules, we can preserve the whole,
 (The Painter's art,)—transcribe the poet's song,
 Catch truth, as falling from the preacher's tongue,
 Feel inward joy, explore our outward faults,
 And, by these heavenly arts, preserve the thoughts:
 Like some wide sieve, our memorys are unkind,
 Let slip the Corn, but keep the Chaff behind;
 But here we see the way, by HERVEY's arts,
 Thoughts to recall which slip'd our treach'rous hearts.
 Nor let the proud imperious critic say,
 It comes too late, and so will lose the day:
 The merchant welcomes his last ship to shore
 With the same joy he welcom'd those before:
 So may we welcome this, as last and best,
 Which perfects all that's lacking in the rest.
 Long may'st thou live, and evermore succeed
 In every public act and pious deed;
 And live alone to spread thy SAVIOUR's FAME,
 And speak the glories of Emanuel's Name,
 'Till thou art call'd to Canaan's happy shore
 To live completely blest, and live forevermore.

Ulverstone, July 24, 1779.

D. G.

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ROMANESQUE
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Plate II.

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ROMANS VIII, according to PART II.

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1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Hervey 1627 stories & dates. Mont 1266.
including his 42 grammatical
contracting rules —

T H E
WRITER'S TIME REDEEMED,
A N D

SPEAKER'S WORDS RECALLED, &c.

TH E Learner is to observe that the first Line in the following Scheme, as well as the first Line after every Separation, contains

1. The Number.
2. A blank Space for the simple Character answering to the Number, to be inserted according to the preceding Directions.
3. The Roman Letter which the preceding short-hand one inserted, or to be inserted in the said blank Space, stands for.
4. The Word or Words which the said short-hand Letter stands for, when alone.
5. The Preposition or Termination which the said short-hand Letter stands for, in Conjunction with other Letters; before which, there is P. or T. to distinguish such

B

Preposition

Preposition or Termination, or both P. and T. if the said Letter be both a Preposition and Termination. *Note*, If the said P. or T. be an arbitrary Character and not a pure Letter, it may stand in the middle, as well as at the beginning or end of a Word.

All the other Lines till you come to the Separation, contain

1. The Numbers.

2. Blank Spaces for the Characters answering to the Numbers; which Characters, are either Derivatives of the simple ones (expressed by Capitals) in each first Line, or some Application of them for the Purpose of Abbreviation.

3 The Letters such derivative Characters &c. (not too entirely absolute ones) are composed of.

4. The Word or Words which these derivative &c. Characters stand for.

The Learner is farther to observe, that the Notes refer'd to by the Marks of Reference in the blank Spaces, are to direct him in writing the Characters there &c. and that if the Word *above*, *below* or *under*, *broad* or *thick*, *small*, *long*, *large*, *little*, *shallow*, *high*, &c. be set in Italics after a Letter
in

in the third Column, it denotes that the corresponding short-hand Character be wrote *above* or *below* the Line, or be made *broad, small, long, large, &c.*

| | | | |
|----|----|------------------|------------------|
| 0 | - | A | and |
| 1 | = | aa | again |
| 2 | -- | aa | against |
| 3 | - | *aa <i>broad</i> | abundant-ly-ance |
| 0 | - | a <i>above</i> | above † |
| 4 | ~ | an | above him |
| 5 | ~ | a man | above a Man |
| 6 | ~ | a ox | above an Ox |
| 7 | ~ | a fun | above the Sun |
| 8 | \ | B | <i>be, by</i> |
| 9 | \ | b | before |
| 10 | \ | b | behind |
| 11 | \ | b | below |
| 8 | \ | †b <i>below</i> | below |
| 12 | + | b | between betwixt |
| 13 | \ | b <i>long</i> | belong |

* This Character expresses aa when Part of two Syllables, which occurs but seldom.

† Thus a short-hand a set above the Line or a Word, stands for *above, above a, above an, above the,* as in this and the following Examples.

† To begin with its Top at the Line.

B 2

Handwritten examples of shorthand characters and combinations, including various strokes and symbols used in the shorthand system.

Handwritten shorthand characters and combinations, including various strokes and symbols used in the shorthand system.

| | | | |
|----|---|-------------------|---------------------------|
| 14 | X | b | before and behind |
| 15 | " | | by&by, both together |
| 16 | \ | bb <i>broad</i> | bab, beb, bib |
| 17 | \ | bp <i>small</i> | Bishop P. & T. bishop |
| 18 | / | C | see, Sea |
| 19 | / | C | |
| 20 | 9 | ch | which |
| 21 | 9 | ch <i>large</i> | Church, Child |
| 22 | 9 | chn | Children |
| 23 | | D | did didst |
| 24 | | dd <i>broad</i> * | dead |
| 25 | | ds | † distribute-ution P. dis |
| 26 | | dt <i>small</i> | debt |
| 27 | - | E | ye |
| 27 | - | e <i>above</i> | yea |

|| If the hindmost Dot be higher up than the other, it denotes *b. hind and before.*

* When there are three Characters of one Shape and Length, one is thicker and another is smaller than common, and when there are but two of the same Shape and Length, one is smaller, that is, an Hair-stroke.

† The sharp end of any straight Letter is s.

(5)

| | | | | |
|-----------------|---|-------------------|--|----------------------------|
| 28 | J | F | if, of | u - 3 c i u |
| 29 | J | f <i>broad</i> | full | |
| 30 | J | fl | Fell T. fle | ae - 3 u - 3 u - 3 u - 3 u |
| 31 | J | df <i>small</i> | define | |
| 32 | J | ff <i>broad</i> | fulfil | |
| 33 |) | G | God T. age | - 3 u - 3 u - 3 u - 3 u |
| 34 |) | g <i>large</i> | great | |
| 35 | / | H | { have hast hath has
had hadst T. eth | |
| 36 | / | hs | his | |
| 37 ^B | / | th | that | |
| 38 | / | † ths | this | |
| 39 | • | | { this and the other,
this and that | u - 3 u - 3 u - 3 u - 3 u |
| 40 | • | | { that and the other,
that and this | u - 3 u - 3 u - 3 u - 3 u |
| 41 | • | hth <i>broad</i> | hitherward | |
| 42 | / | thth <i>broad</i> | thitherward | |
| 43 | — | I | I, Eye, ay | |
| 44 |) | J | ——T. joct | |
| 45 |) | jj | Gentlemen of the Jury | |

† A flanting Dash in this Form (it matters not small or thick) about as long again, (one half of it above and the other below the Line) is used for a Period. All the other Stops are made as usual in Long-hand.

| | | | |
|----|---|---------|-------------------|
| 62 | ⌒ | n above | upon |
| 66 | ⌒ | n ston | upon a Stone † |
| 67 | ⌒ | n ok | upon an Oak |
| 68 | ⌒ | n c | upon the Sea |
| 62 | ⌒ | n under | under |
| 69 | ⌒ | n tre | under a Tree |
| 70 | ⌒ | n rch | under an Arch |
| 71 | ⌒ | n ski | under the Sky |
| 72 | ⌒ | n takn | undertaken |
| 73 | ⌒ | n m | in the mean Time |
| 74 | ⌒ | n ml | in the mean While |
| 75 | o | O | not |
| 76 | o | oo | who |
| 77 | o | oom | whom |
| 78 | o | ou | thou, you |
| 79 | o | oo | World |
| 80 | o | n oo | in the World |
| 81 | o | to oo | to the World |
| 82 | o | § f oo | this World |

† See Note on No. o after 3.

§ All Circles with but one stroke in, through, or along side of them, joined, may be wrote without taking off the Pen. The most difficult to write thus, seem to be those which have a Stroke quite through one or both Sides, as in No. 87, 94, 104, 106, and 108; in which Cases, first write that Piece of the Stroke on the higher and back Part of the Circle or circular Stroke, then the Circle, and lastly the Rest of the Stroke.

| | | | |
|------|---|---------|---|
| 83 | ○ | f oo | the other World |
| 84 | ⊖ | b oo | by the World |
| 85 | ⊙ | ong oo | Nothing in the World |
| 86 | ⊙ | world | round the World |
| 87 | ⊙ | oo | through the World |
| 3 88 | ⊙ | com oo | come into the World |
| 89 | ⊖ | i oo | { Foundation of the
World |
| 90 | ⊙ | | { World without end,
or Trinity in Unity * |
| 91 | ⊙ | | { Beginning of the
World |
| 92 | ⊙ | | End of the World |
| 93 | ⊙ | † rt oo | { Heart set upon the
World |
| 3 94 | ⊙ | † fn oo | { Sin entered into the
World |
| 95 | ⊙ | f oo | Things in the Word |
| 96 | ⊙ | | { greatest Part of the
World |
| 97 | ⊙ | i oo | { from one end of the
World to the other |
| 75 | ° | o above | over |

* But one of the o's downwards may signify *World without end*, and two downwards may denote *Trinity in Unity*.

† Write *rt* first, joining the rest.

‡ Write *s*, then the Circle, and lastly the *n* as per Note on No. 82.

| | | | |
|-----|---|-----------|----------------|
| 98 | o | o nations | over Nations * |
| 99 | i | o ste | over a City |
| 100 | C | o kla | over the Clay |
| 101 | j | o tr | Overture |
| 102 | i | d o | Dover |

D A Y S.

| | | | |
|-----|---|------|-----------|
| 103 | O | oo i | Sunday |
| 104 | Q | oo i | Monday |
| 105 | Q | oo i | Tuesday |
| 106 | Q | i oo | Wednesday |
| 107 | Q | i oo | Thursday |
| 108 | Q | i oo | Friday |
| 109 | O | i oo | Saturday |

DAY, NIGHT, and PARTS of a DAY.

| | | | |
|-----|---|------------|-----------------|
| 110 | O | t oo | the Day † |
| 111 | Q | oo t | the Night |
| 112 | O | p oo | Forenoon |
| 113 | O | oo f short | Afternoon |
| 114 | O | oo a | Evening |
| 115 | O | a oo | Morning |
| 116 | O | p oo i | Sunday Forenoon |

* See Note on No. o.

† Observe that No. 110 is symbolical of the Sun at Noon, it being then at the highest, 111 of the Sun at Midnight, being then at the lowest. In like Manner No. 112, 113, 114, and 115, are symbolical of the Place of the Sun at the Times that each signify respectively.

| | | | |
|-----|---|---------------|-----------------------------------|
| 117 | ☞ | oo f short, i | Sunday Afternoon |
| 118 | ☞ | ooi a | Sunday Evening |
| 119 | ☞ | ioot i | { Monday and Satur-
day Nights |

M O N T H S *

| | | | | |
|-----|---|-------|-----------|---|
| 120 | ☞ | f g | January † | } |
| 121 | ☞ | g pb | February | |
| 122 | ☞ | g i | March | } |
| 123 | ☞ | pb m | April | |
| 124 | ☞ | m f | May | } |
| 125 | ☞ | m td | June | |
| 126 | ☞ | pb qu | July | } |
| 127 | ☞ | qu f | August | |
| 128 | ☞ | qu i | September | } |

* These are expressed by Part of a Circle. *Note*, All the Months are wrote full as quick with the short-hand Letters, except the Day and Year, or at least the Day is added. A Figure, or the two Figures for the Day of the Month, and the two last of the Year may be annexed to the Month, as per No. 132, 133, 134, 135, 136.

† The Characters for the four Quarter-Months *January, April, July* and *October* may be remembered by their resemblance to *j, n, k,* and *l*, which sound *jinkle*; and the rest are obviously and uniformly derived from these.—The Learner will easily observe that *January, February,* and *March,* may be wrote in *one Character*, as per No. 729, and consequently that all the Months may be wrote in *four*—*Note*, the *g, m, qu* and *shall* are always to be wrote first, though, for *Distinction's* sake, they are printed as they appear to stand first or last in the short-hand.

| | | | |
|-----|---|----------|----------|
| 129 | ~ | f shall | October |
| 130 | ~ | shall pb | November |
| 131 | ~ | shall td | December |

E X A M P L E S.

| | | | |
|-----|---|---------------|---------------------|
| 132 | ~ | ft g | January 1st |
| 133 | ~ | ftpls g | Jannary 12th, 1779 |
| 134 | ~ | fyls g | January 3d, 1779 |
| 135 | ~ | shall tdtls | December 1st, 1779 |
| 136 | ~ | shall tdp sko | December 29th, 1780 |

| | | | |
|-----|---|-----------------|-------------------------|
| 137 | ~ | P | Part T. part |
| 137 | ~ | p <i>above</i> | upper ¹ |
| 138 | ~ | p p | upper Part ² |
| 139 | ~ | p most | uppermost ³ |
| 140 | ~ | pb <i>small</i> | Presbyter |
| 141 | ~ | pp <i>broad</i> | public Papers |

| | | | |
|-----|---|----|----------------------|
| 142 | (| Qu | Quest P. or T. quest |
|-----|---|----|----------------------|

| | | | |
|-----|---|-----|-----|
| 143 |) | * R | are |
|-----|---|-----|-----|

| | | | |
|-----|---|----|------|
| 144 | > | rn | earn |
|-----|---|----|------|

| | | | |
|-----|---|---|----|
| 145 | / | S | is |
|-----|---|---|----|

1, 2, 3. Thus the p Character set above the Line, or a Word, is *upper*.

* When this follows any other Letter, except *e* or *i*, it will be convenient to begin it thick; but Care must be taken that it be immediately bent, for otherwise it will be *pr*.

| | | | |
|-----|----|--------------------|--|
| 146 | / | fs <i>long</i> | ses, fis, ces, cis, ftes |
| 147 | fn | sh | short |
| 148 | f | shr | shorter T. shire |
| 149 | f | shs | cious, fious, tious &c |
| 150 | L | f fin ¹ | superfine |
| 151 | n | f mt ² | submit |
| 152 | + | * ms f | Submission |
| 153 | ' | T | it |
| 154 | ' | ts | tis |
| 155 | ' | tt <i>broad</i> | tit Tautology |
| 156 | ' | td <i>small</i> | ted Today |
| 157 | ' | tf <i>small</i> | too fine |
| 158 | ~ | † nts | et cætera, & so forth |
| 159 | " | | { to one another, one a-
nother, two together |
| 160 | • | ‡ U | the |

1, 2, Thus / above the Line or Part of a Word is *super*; if set under the Line or Part of a Word, it is *sub*.

* When the / (crossing a Letter) is short above and long below, it implies *sub* at the beginning and *tion, fun, &c.* at the end; and when it is long above and short below, it implies *super* at the beginning of a Word and *tion, &c.* at the end. See No. 437, 438.

† This, as standing is less Room, is put instead of *ands*, the two first Letters of which denote *and*, and the *s*, *so forth*.

‡ This is a blind o, or to be made with the like Turn of the Pen as an o. See Note on No. 165.

| | | | |
|-----|-----------|-----------|---|
| 161 | u | u lion | a Lion |
| 162 | u | u ukorn | an Unicorn |
| 163 | vu | vu | View |
| 164 | nu | nu | new |
| 165 | * | * | and it came to pass |
| 166 | shall | shall | { and it shall come
to pass |
| 167 | † uu | † uu | |
| 168 | virtuus | virtuus | virtuous |
| 169 | strenuus | strenuus | strenuous |
| 170 | V | V | Verse P. and T. verse |
| 171 | vd, small | vd, small | valued |
| 172 | vt small | vt small | vet, vit |
| 173 | W Wh | W Wh | { with T. with, also P.
in the Word <i>without</i> |
| 174 | wth broad | wth broad | —— P. with |

1, 2, Thus an *u* above the Line before a Word beginning with a Consonant is *a*, with a Vowel *an*.

* The Pops here are made by a simple prick of the Pen.

† This is to be made longer than a single *u*, but may stand, lean, or lie, as most convenient; See No. 168, 169. Note that single *u* in *such* and *furn* is naturally long.

Single *u* hath hitherto been sometimes denoted by taking off the Pen and joining the side of the next Consonant to the end of the other Letters, as in No. 410, but this seems unnecessary, as the *u* will join to any Letter but itself. A narrow oval *o* in form of *uu*, made half blind, is *uo*, No. 78 is *ou*.

| | | | |
|-------------------|---|-----|------|
| 175 | / | ws | was |
| 176 | ✓ | *X | Acts |
| 177 | - | † Y | why |
| 178 | - | ys | yes |
| 179, ¹ | ✓ | Z | |
| 179, ² |) | ‡ z | |

ADDITIONAL CHARACTERS.

| | | | | | |
|-----|---|---------|-----|---|----------------|
| 180 | 6 | circum | 187 | ∖ | transit T. rtd |
| 181 | - | contra | 188 | ∖ | transf |
| 182 | - | counter | 189 | ∖ | { Word P. T |
| 183 | ~ | self | | | { &c. ward. |
| 184 | ~ | lelves | | | { exter, extra |
| 185 |) | ever | 190 | ✓ | { Extrava- |
| 186 |) | trans | | | { gance-ant |

* This is a Double-consonant-character compounded of *k* and *j*, like the Letter it denotes.

† The Characters for *e* and *i* (according to the Sound) are used instead of *y* when a Vowel.

‡ See the Use of this latter *z* in No. 454, to distinguish it from 455, where it will join somewhat easier than the other *z*. But it is rarely used, or indeed either of the *z*'s, as */* for the most Part very well supplants them.

Observe

Observe that *circum*, in being round, is symbolical, for so *circum* signifies. The Learner may also note that *counter* stands counter to *contra*, and vice versa. *Self* has a Likeness to *fl*, to which an *f* is added for *Selves*. *Ever* is like *vr*. I had thought to have put a short short-hand *f* or upright Comma for *trans*, which is also properly *tr*, but that it is so near of kin to *f*, which is so far from being related to *tr* in the Sound; and, in this Case, my Purpose to have a Short-hand distinct enough for every Purpose of common Writing, might have been in Part hurt. If *trans*, *transit*, and *transf* had been represented by the abovesaid *tr*, then, what is now *trans*, would have been a proper Character for *rt*, *transit* for *rt d*, and *transf* for *rdt*, for *rd*, when made the usual thickness of a down Stroke, and, as such, they may be still used in following a Speaker, when the Fulness of Distinction is not so much required, or at least expected. If you invert the four last mentioned Characters, or turn the Plate or Paper, on which they are, the wrong side up, it will be found that they do not, in that Position, improperly denote *tk*, *tdk*,
dik

dk and *dk*. *Ward* is something like a *w* reversed. *Exter* and *extra* are evident Derivatives from *x*.

CROSSINGS.

The short-hand *t* crossing any Letter is *tient*, *scient*, or the Sound *shent*, however wrote. *C* across is *tience*, *science*, &c. *s*, *ssion*, *tion*, &c. and *ff* or single *s*, turned up with another *s*, is *tions*, *ssions*, &c.

EXAMPLES.

| | | | |
|---------|-------------|-------|-------------|
| 191 4 | Patient | 197 4 | Nation |
| 192 ~ | omniscient | 198 4 | Passions |
| 193 4 | Patients | 199 4 | Nations |
| 194 4 | Patience | 200 4 | Passions |
| 195 ~ | Omniscience | 201 † | crucify |
| ✓ 196 4 | Passion | 202 † | Crucifixion |

PLACES hitherto used for *a*, *e*, and *i*, after *a*, *e*, and *i*.

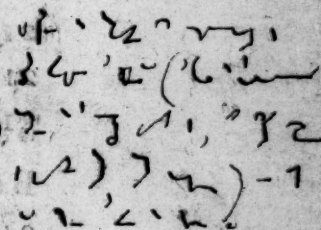
It has been usual to denote two of the horizontal Vowels *a*, *e*, and *i*, when necessary to write any two of them together, by setting the Consonant following over that expressed,

expressed, and then *a* is the second Vowel implied betwixt the said first Vowel expressed and the said following Consonant, as per No. 203. If the following Consonant be set against the former Vowel, an *e* is implied, as in No. 204. If the following Consonant be set under the former Vowel, an *i* is implied, as in No. 205. But perhaps it is as well to write both Vowels, making them as short as you please, the shorter the better, provided the *i* be about as long again as the *a* and *e*, as in Number 206, 207, 208. *Note*, Two Vowels occurring together, are not wrote but when Part of two Syllables, and but then when the Practitioner has a Mind to be very particular, or to describe some proper Name, Term, &c. which is not familiar.

EXAMPLES of both Ways.

203  Vial
 204  Jael
 205  Naim

206  Vial
 207  Jael
 208  Naim



C

The

The RUNNING-HAND CAPITALS:

Note, The Columns of the two following Alphabets contain in the

1. The Number.
2. The Running-hand Letter in the first Line of every Division, and, in the other Lines, Characters derived from the said Letter in the first Line.
3. The Word or Words which the corresponding Letter, or derivative Character stands for.

If, in these Alphabets, a Letter is printed in the first Column instead of the Number, it denotes that the corresponding running-hand Letter be wrote, in the shortest and plainest Manner in the second Column, for a Character.

| | | |
|----------|----------|---------------------|
| A | | Authority |
| 209 | <i>ℳ</i> | av authoritative |
| 210 | <i>ℳ</i> | ale authoritatively |
| 211 | <i>ℳ</i> | absurd |
| 212 | <i>ℳ</i> | Abstract |
| B | | Blasphemy |
| 213 | <i>ℳ</i> | Bridegroom |
| 214 | <i>ℳ</i> | bow down |
| 215 | <i>ℳ</i> | backward-ness |

| | | | |
|-----|----------|------------------------|--|
| C | | Capital | |
| 216 | <i>g</i> | * Chapter | |
| 217 | <i>g</i> | + second Chapter | |
| 218 | <i>g</i> | Commandment | |
| 219 | <i>g</i> | Contradiction | |
| 220 | <i>g</i> | kr Creator | |
| D | <i>g</i> | Disciple | |
| 221 | <i>g</i> | found Doctrine | |
| 222 | <i>g</i> | false Doctrine | |
| E | | Ecclesiastes-ic | |
| F | | fundamental Foundation | |
| 223 | <i>g</i> | General | |
| 224 | <i>g</i> | Ground | |
| 225 | <i>g</i> | Ignorance-ant | |
| 226 | <i>g</i> | grounded | |
| H | | Household-er | |
| I | | Israel-ite | |
| 228 | <i>g</i> | ci Children of Israel | |

* The Pen is not to be taken off in this, or in No. 217, 221, 222, 224, 225, 228, or in any other Character but where it is evidently impossible to write it otherwise.

† Thus any preceding Number or Figure may be conveniently joined to *Chapter*,

| | | |
|-----|----------|--------------------|
| 227 | <i>g</i> | Jesus |
| 229 | <i>g</i> | Jerusalem |
| 230 | <i>g</i> | Jesus Christ |
| 231 | <i>g</i> | Christ Jesus |
| 232 | <i>g</i> | * Justification |
| L | | Levitical-cus |
| 233 | <i>g</i> | peculiar |
| M | | Majesty Magistrate |
| 234 | <i>M</i> | Memorandum |
| N | | notwithstanding |
| 235 | <i>N</i> | Neglect |
| 236 | <i>N</i> | Negligence |
| O | | Orthodox |
| P | | Principal-le |
| 237 | <i>P</i> | High Priest |
| 238 | <i>P</i> | Paragraph |
| Q | | Quantity |
| 239 | <i>Q</i> | Consequence |
| 240 | <i>Q</i> | consequently |
| R | | Religion |
| 241 | <i>R</i> | represent |

* To begin at the Line.

| | | | |
|-----|-----------|----|-----------------------------|
| 242 | <i>R</i> | r | tion Representation |
| 243 | <i>rv</i> | rv | Representative |
| S | | | Sovereign |
| 244 | <i>f</i> | | upside down |
| T | | | Testament |
| 245 | <i>T</i> | | Tabernacle of the Congrega- |
| 246 | <i>T</i> | | Testimony [tion |
| 247 | <i>T</i> | tl | Testimonial |
| 248 | <i>L</i> | | topsy turvy |
| U | | | Univerſe-al |
| V | | | verily |
| W | | | Wiſdom |
| 249 | <i>M</i> | | Wickedneſs |
| X | | | Example |

The RUNNING-HAND Small Letters.

| | | | |
|---------------|--------|---------------|---------|
| a | alone | 252 <i>el</i> | appoint |
| 250 <i>al</i> | along | 253 <i>d</i> | Apoſtle |
| 251 <i>α</i> | abroad | | |

| | | | | | |
|-----|---|---------------|-----|---|--------------|
| 254 | ⓐ | *about | 262 | ⓐ | everlasting |
| 255 | ⓐ | about the | 263 | ⓐ | Epistle |
| | | High Priest | f | | Family |
| b | | because | 264 | ⓐ | familiar |
| 256 | ⓐ | †abbreviation | 265 | ⓐ | furthermore |
| d | | distinguish | g | | govern |
| 257 | ⓐ | dg according | 266 | ⓐ | Government |
| 258 | ⓐ | dfs according | 267 | ⓐ | about Go- |
| | | to their Fa- | | | vernment |
| | | milies | h | | hereby |
| c | | Enemy | 268 | ⓐ | † Holy Ghost |
| 259 | ⓐ | execute | 269 | ⓐ | Hypocrite, |
| 260 | ⓐ | Execution | | | Hypocrisy |
| 261 | ⓐ | eternal | 270 | d | hold back |

* A Stroke thrown in this manner, either backwards or forwards, about any Word or Part of a Word, is *about*, *about a*, *about an*, or *about the*, as the Sense and Grammar will bear. If the Stroke is continued almost round, it is *round*, or *round about*. If it is no Sense to put *about*, *around*, &c. first, they are understood to come after the Words about which the Stroke is thrown. See No. 255, 267, 272, 285, 328, 353, 368, and 380.

† If the Stroke does not go through, but is only a Touch on the backside like 259, it is *abbreviate*.

‡ Bend the end of this Character upwards toward the Left-hand for *Holy Spirit*.

c Character
c *istis*

| | | | |
|---------------|--------------|---------------|---------------------------|
| 271 <i>h</i> | helpless | rs | † Righteous- |
| l | likewise | | ness |
| m | minister | s | scribe script |
| 272 <i>m</i> | minister a- | 280 <i>v</i> | ¹ Superscrip- |
| | bout | | tion |
| 273 <i>my</i> | Administra- | 281 <i>q</i> | ² Subscription |
| | tion | 282 <i>j</i> | sanctification |
| | and the Lord | f | Substance- |
| 274 <i>m</i> | spake unto | | tial |
| | Moses | 283 <i>f</i> | sacrifice |
| 275 <i>rv</i> | —saying | | |
| 276 <i>m</i> | † Indenture | t | ³ therefore |
| n | nevertheless | t | ⁴ thereby |
| p | Public-ish | 284 <i>tt</i> | together |
| 277 <i>p</i> | § particular | w | ³ wherefore |
| 278 <i>q</i> | Philosophy | w | ⁴ whereby |
| 279 <i>p</i> | Phenomenon | 285 <i>w</i> | whereabout |
| q | Quality-fy | x | extreme |

† You may if you please either spare the last Part of this Character, or write *ndnr.*

§ See No. 429.

† See Plate 3. Ver. 5.

^{1,2} See Note on 152.

^{3, 3} Roman Letters.

^{4, 4} Italic Letters.

| | | | |
|-------|--------------|-------|--------------------------|
| y | Yesterday | 287 y | ym yesterday |
| 286 y | yn yesterday | | Morning |
| | Night | 288 y | yoan yester-
day Noon |

FIGURES.

| | |
|----------------|------------------|
| 153 one | 289 ten |
| 137 \ two | 290 eleven |
| 177 - three | 255 ditto |
| 35 / four | 291 twelve |
| 57 (five | 292 a hundred |
| 143) six | 293 ditto |
| 50 \ seven | 294 a thousand |
| 46 (eight | 295 ditto |
| 145 / nine | 296 1779 |
| 75 ° Cypher or | 297 ditto |
| Nothing | |

Observe that *first, second, secondly, third, thirdly, &c.* noting the several Divisions or a Subject, may be expressed by either the long-hand or short-hand Figure, with a Comma after it, if not in Haste.

For the Chapter and one or more Verses, set short-hand Figures with a Comma after the

the last, if the Quotation follows, or otherwise, with the proper Pause, according to the Place of the Sentence. If several Chapters and Verses be quoted together without the Words, put a Comma after the several such intermediate Quotations, and, after the last, put the proper Pause as above directed.

A long-hand Figure, with the short-hand *f* joined, may denote *once, twice, thrice, four times, &c.* or when Dispatch is required, a short-hand Figure only.

First, second, third, &c. in the middle of a Sentence, and a Part of it, are best wrote at Length in short-hand, if not following a Speaker, for then the bare short-hand Figure is enough.

Note, The Practitioner may, if he pleases, make the Character which represents *two* *t's* to stand for 11, those which represent *pp*, *hh*, and *oo*, to stand for 22, 44, 00, and the short-hand Characters for 3, 5, 6, 7, and 8, made small, to stand for 33, 55, 66, 77 and 88: Examples of which you have above. In No. 297 the 1 is made small, because otherwise the 7 could not: So must 2 be also made in like Case.

SHORT-

SHORTENING RULES, &c.

RULE I. *Ko* in short-hand Letters is *Company*, *pd* *paid*, *dr* *Doctor*, or *Debtor*, &c. because *co* (for which *ko* is used in short-hand when the *c* is hard) is a common contraction for *Company*, *pd* for *paid*, &c. Make the same Use of all the usual Contractions in Long-hand.

RULE II. Drop all unsounding Letters. Write no double Letters. *H* by itself before a Vowel may be generally left out, as *mak* for *make*, *ltr* for *Letter*, and for *Hand*.

RULE III. *E*, *i*, and *a* English short, are omitted; as *bl* for *Bell*, or *Ball*, *tl* for *tell*, or *till*, *bd* *bade*; and so is any other Vowel or Diphthong that has the short Sound of these; thus, *bre* is *bury*, *bla* is *build*: The reason of their Omission is, because they are included or nearly included in the Sound of the Consonants: So *m* and *n* sound *em* and *en*, and nearly *im* and *in*, *mn* sounds *men*, and nearly *min*. *A*, *o*, and *u* short are also omitted, if they have but a faint

faint or not strong Sound, which frequently is the Case in those Syllables that are not accented; thus, *comps* is *compass*, *trsp* is *Trepass*, *pons* is *Pontius*, and *kngdm* *Kingdom*. Even long Vowels may be omitted where there is a sufficiency of Letters besides, plainly to distinguish the Words: thus, *wbr* is *where*, *thr* is *there*, or *their*, *wr* *wer*, and *where*. In writing after a Speaker, the Practitioner may drop a good deal more at his Pleasure, provided he read it over or copy it out while the Matter is fresh in Memory.—From the Omission of short Vowels may be deduced

RULE IV. In reading Short-hand, imagine short Vowels betwixt two Consonants occurring together. When a perfect Word occurs, having a double Consonant, and yet such Word will make no Sense with the context, this Rule will resolve the Difficulty: Thus, *skl* and *sold*, you will be obliged, in some Connections, to read *Sickle* and *Solid*, and not *Skill* nor *Sold*. I have commonly wrote an *e* for a short *e* or *i* at the Beginning of a Word, when not included in the Consonant, as likewise *a* for a *English* short, and it

it is perhaps best to do so it not in Haste, though they might be understood as above; as, *g* for *Egg*, *l* for *ill*, *ne* for *any*.

RULE V. Words of like Sound are understood by the Sense when they are written in the shortest Manner: as *rit* for *write*, *right* or *Wright*.

RULE VI. One Letter may be changed for another when nearer the Sound, or, though it has the same Sound, it easier to write, as *s* for *c* soft, *k* for *c* hard, *j* for *g* soft, *f* for *ph*, *e* and *i* for the Vowel *y*, &c. Thus, *srkl* is *Circle*, *vnjns* is *Vengeance*, *farmase* or *frmse* is *Pharmacy*, *ast* is *defy*. Nevertheless where Words are more perspicuous with their own Letters, and about as soon wrote, they may be retained: as *la* for *Law*, *da* for *da*, though *lo* and *doo* are nearer the Sound.

RULE VII. Examples given for shortening some Words teach to shorten others: thus, *a* made large for *Apistle*, leads to make *e* large for *Epistle*, *t* therefore, to *w* wherefore, an Italic *t* for *thereby*, to an Italic *w* for *whereby*, and to an *b* for *hereby*, *dr* Doctor, to *drn* Doctrine, *ch* Child, to *chn* Children, *blf* Belief to *blw* for *believe*, a small *j* without

j without a Pop for *Justification*, to a small *s*, somewhat peculiar, for *Sanctification*, *rsv* receive, to *prsv* perceive, and to *dsu* for *deceive*, and an *a* with a Dot in it (No. 252) for *appoint*, may lead to make *d•* with a Dot in it for *disappoint*.

RULE VIII. We distinguish *nt* *Net*, from *net* *neat*, *ft* *fit*, from *fit* *fight*, because of the Vowels *e* and *i* sounding short being omitted, according to Rule III.

RULE IX. A Character that stands for a Word, may be made to stand for that Word diversified in all its different Terminations: Thus you may join a short-hand *ng* to No. 252 for *appointing*; if *td* be put instead of the last Stroke of the *a*, as in No. 728, it is *appointed*.

RULE X. The Terminations *ly* and *s* may be annexed to any Word in its pure contract Form, and they may be annexed to any other Termination-letter without destroying its Termination-signification: Thus, as the short-hand *k* and *p* stand for *kind* and *part*, so *ks* is *Kinds* and *kly* is *kindly*, *ps* is *Parts* and *ply* is *partly*, No. 467, 480; as *unk* is *unkind*, and *torm* is *torment*, so *unkle* and *torms* is *unkindly* and *Torments*.

RULE

RULE XI. If the next Word begins with the same Consonant that the last ends with, one of them may be omitted: Thus, *butim* is *but time*. *O* is to be joined to the Word following: Thus, *odb* (for *b* is the Termination *etb*) is *O Death*. *Ob!* is wrote by joining a short-hand *o* to the Top of the Interjection-mark; *ab!* is wrote by joining an *a* in like Manner.

RULE XII. The double Consonants are designed to prevent all Breakings in the joining of them, as there is in the Junction of *a*, *e*, and *i*, No. 206, 207, 208. Let this be a Memento, always to use the double Consonants, when such Breakings must otherwise fall out.

RULE XIII. The Beginning of a Parenthesis, after a Word or Sentence, denotes the *Contrary* to follow: Thus, *wise*) is *wise and foolish*, *black*) is *black and white*, *Heaven*) is *Heaven and Hell*. The End of a Parenthesis denotes that the preceding *Contraries* are returned: Thus, *Wo unto them that call Evil*)(; *who put darkness for*)(; *that put bitter*)(; is fully expressive of

of Ifai. III. 20. And again, *good*)(*is good*
evil and evil good.

* * This will not injure the common Use of the Parenthesis, because the occasions for, and Manner of using it are diverse and easily distinguishable.

RULE XIV. If you are writing after a Speaker, and observe that a Sentence is repeated which did but lately occur, and which you have still in your Eye, put a Stroke under such Sentence as the Speaker goes along, and, as soon as you perceive the Repetition finished, put a Caret and proceed: Thus, Plal. LXVII. 3. 4. 5. Let the People praise thee, O God, let all the People praise thee. O let the Nations be glad and sing for Joy, for thou shalt judge the People righteously, and govern the Nations upon Earth. Δ. And again Phil. IV. 8. Finally, Brethren, whatsoever Things are true, Δ bon-st, Δ just, Δ pure, Δ lovely, Δ of good Report; if there be any Virtue, and Δ Praise, think on these Things. The 7th Chap. of Numbers may be greatly abridged by this Rule, as also Plalm CXXXVI. and it is of singular Use in taking down many Psalms,

Psalms, Hymns, and Spiritual Songs, either from a Speaker or a Book, on Account of the periodic Repetition of one, two, &c. Lines.

RULE XV. Young Practitioners, who may have only attended to this Part, and are desirous to keep Pace with a Speaker, if they cannot do it verbatim, need only write the principal Words of each Sentence, with as few Letters, as (with the Rest of the Sentence) are sufficient to make them understood, leaving Vacancies to fill up afterwards, or rather, write the whole fair on blank Paper: Thus, instead of *The Fear of the Lord is the Beginning of Wisdom*, write only, *Fer Lord Bgin Wisdom*; for *In the Fulness of Time God sent forth his Son*, write *In fulns Tim God snt Son* *Abom* may in the midlt of a Sentence, stand for *abominable* or *Abomination*, *confd* for *Confed acy* or *confederate*, *lys* for *Legislature* or *legislative*, *congrrt* for *congratulate* or *Congratulation*, *mathm* for *Mathematics*, *Mathematician* or *mathematical* &c. and, in general, the Terminations *est*, *eth*, *ty*, *antly*, *ent'y*, *y*, *ty*, *ity*, *ance*, *ence*, *ancy*, *ency*, *ize*, *dant aent*, &c. Signs of

of the several Parts of Speech, may be omitted in writing after a Speaker.

RULE XVI. If the Practitioner should observe any common Phrases frequently occur in his particular Profession or Practice, which he would denote in the shortest Manner; it may be done by dots in various Forms. He may observe No. 165 ; contains three Dots representing a *t*, one at each End and another in the Middle, which *t* is *it*, a principal Word in the Phrase denoted. In like Manner, Dots at the Place of the Beginning, End, and Middle (or outmost Bend) of any other Letter, may denote either the Initial of the first, principal, or other Word of a frequently recurring Phrase, that may serve best to distinguish it. *O* and *u* may be supposed to have two middles at right and left, and be distinguished by the Dots for *o* being placed at wider Distances, as likewise may the other larger Letters be known from the less.

RULE XVII. If, in writing after a Speaker, it is thought necessary to note an unavoidable or purposed Omission, it may be done by a *td* No. 156, beginning at the Line,

D

Or

Or if, in correcting your own Studies &c. an Omission is so obvious that you do not think it worth while to interline, the Number of Words left out may be denoted by so many *td*'s placed in like Manner. Chap. III. 19.---Or any designed Omissions, for which we put Afterisms in common-hand Writing, may be denoted by *td*'s above the Line.

RULE XVIII. By Turns at the Ends of straight Letters, they may be converted into the following Letters by the Junction of imperfect *r*'s and *k*'s at *top* and *bottom* (which the Learner will note to be *before* and *after*, as in the corresponding Letters in the third Column,) observing to put an *r* at the top, as in No. 186. and at the bottom as in No. 301 and 28, a *k* at the top as is No. 170, and at bottom as in No. 189. Examples of which *r*'s and *k*'s at the top and bottom of Letters are also exhibited in the four Characters below Plate 2d. *Note*, Though several of the following Examples to this Rule seldom occur, yet will they serve to exercise the Learner in joining *r* and *k*.

(35)

| | | | |
|----|-------------------|-----|--------------------|
| 8 | bk ¹ | 35 | hk ³ |
| 8 | br ² | 35 | hr ⁴ |
| 8 | rb ³ | 35 | rh ⁵ |
| 8 | kb | 35 | rhr ⁶ |
| 8 | rbr ⁴ | 35 | rhk |
| 8 | rbk ⁵ | 41 | hthk |
| 8 | rbka ⁶ | 41 | hthr ⁷ |
| 8 | kbr | 37 | thk ⁸ |
| 8 | kbk | 37 | thr ⁹ |
| 16 | bbk | 37 | rth ¹ |
| 16 | bbr ⁷ | 37 | rthr ² |
| 16 | rbb | 37 | rthk |
| 16 | kbb | 42 | ththk |
| 16 | rbbr | 42 | ththr ³ |
| 16 | rbbk | 42 | rthth |
| 16 | kbbk | 42 | rththr |
| 16 | kbbr | 42 | rthhk |
| 17 | bpk ⁸ | 137 | pk ⁴ |
| 17 | bpr | 137 | pr ⁵ |
| 17 | rbp ⁹ | 137 | rp ⁶ |
| 17 | kbp | 137 | kp ⁷ |
| 17 | rbpr | 137 | rpr ⁸ |
| 17 | rbpk ¹ | 147 | kpk |
| 17 | kbpr | 137 | kpr |
| 17 | kbpk | 140 | pbk ⁹ |
| 23 | dk ² | 140 | pbr |
| 26 | dtk | 140 | rpb ¹ |

D 2

| | | | |
|-----|-------------------|-----|-----------------|
| 140 | kpb | 141 | kppr |
| 140 | rpbr ² | 141 | kppk |
| 140 | rpbk ³ | 145 | *rs |
| 140 | kpbk | 145 | † rsk |
| 141 | ppk | 153 | tk ⁶ |
| 141 | ppr ⁴ | 155 | ttk |
| 141 | rpp | 156 | tdk |
| 141 | kpp | 186 | rt |
| 141 | rppr ⁵ | 187 | rt d |
| 141 | rppk | 188 | rd t |

¹ Beck. ² See No. 301. ³ Rib. ⁴ Arbour, Harbour. ⁵ Arabic. ⁶ Rebbecca. ⁷ Bibber. ⁸ Bishopric. ⁹ Archbishop. ¹ Archbishopric. ² Deck, Dick. ³ Heck. ⁴ her. ⁵ reh in rehear &c. ⁶ rehearse *with an f added*. ⁷ hitner. ⁸ thick. ⁹ their, there. ¹ Earth. ² Arthur. ³ thither. ⁴ Peck, pick. ⁵ See No. 341. ⁶ Harp, rep, rip. ⁷ kep. ⁸ Ripper. Harper. ⁹ Public. ¹ republsh. ² republisher. ³ Republic. ⁴ Pepper. ⁵ re-pepper. ⁶ Tick. * Make *r* full. † Turn up the *s*.

When Dispatch is required, the Writer may, if he pleases, avail himself of other Junctions of this kind, as per Observation on Additional Characters; *rt* and *tr* being, as Letters, made very short, *rd* the common thickness, and *transf* small.

SIMPLE

SIMPLE CONTRACTIONS:

A

| | | |
|-----|--------|------------------------------------|
| 298 | afward | afterward |
| 299 | apre | apprehend - s - eth-
ing - ed * |

B

| | | |
|-----|-----|--|
| 300 | bn | been |
| 301 | br | Brother |
| 302 | brn | Brethren |
| 303 | blf | Belief |
| 304 | blv | believe |
| 305 | bap | baptize - s - eth - ing
Baptism Baptist |

C

| | | |
|-----|------------|-------------------|
| 306 | cono † | cannot |
| 307 | cha ‡ | changeable - nefs |
| 308 | circumshon | Circumcision |
| 309 | kl | Clergy |

* If the Termination, at any Time, is not clear from the Sentence, it must be wrote either to the Word at length, or to the Abbreviation of it.

† *Con* and *o* separate are *can* and *not*.

‡ *E* put instead of *a*, this may stand for *chiefly*.

being

| | | |
|-----|--------|----------------------------|
| 310 | compre | comprehend - ed -
ing * |
| 311 | comf | comfortable - nefs |
| 312 | cong | Congregation |
| 313 | kor | correspond-ed-ing-
ence |

D

| | | |
|-----|-------|-----------------------------|
| 314 | dmons | demonstrate-ed-ing-
tion |
| 315 | dl | Devil |
| 316 | drn | Doct:ine |

E

| | | |
|-----|------|------------------|
| 317 | nga | engage-ing-ed |
| 318 | esp | especially |
| 319 | est | establish-ed-ing |
| 320 | evng | Evangelist |
| 321 | vl | Evil |

F

| | | |
|-----|------|---------------------------|
| 322 | fr | Father |
| 323 | fol | following |
| 324 | fw | forthwith |
| 325 | furn | furnish-ed-ing-es-
eth |

* Note, Any other Termination of *comprehend* may be understood, as also of other Words in like Case.

2. fraction

G

326 gl Gospel

H

327 vn Heaven
 328 rabout hereabout
 329 hrr hereafter
 330 msf himself
 331 mprg impregnate-ed-ing-
 able

L

332 ld Lord

M

333 mbr Member
 334 mk Mankind
 335 mur murmur-ed-ing

N

336 nuk new Creature
 337 ong Nothing
 338 nr nor

P

339 prr peradventure
 340 prps perhaps
 341 pr Prayer, Prince
 342 prpr prepare

D 4

pl People

Q

343 qun Queen

R

344 rfd received
 345 r regenerate
 346 r Regeneration
 347 rmbr remember

S

348 sp specially
 349 spr Spring
 350 fld steadfast

T

351 thgv Thanksgiving
 352 thr there their
 353 thrabout thereabout
 354 thun Thunder
 355 trmb trembled-ing
 356 trub troublesome

U

357 uak unacceptable-ness
 358 ucha unchangeable-ness
 359 ucomf uncomfortable-ness
 360 un *under* underneath

Strength

(41)

| | | |
|-----|------------------|----------------------|
| 361 | ¹ dn | understand |
| 362 | ² dng | understanding |
| 363 | ³ tn | understood |
| 364 | ux | unexceptionable-ness |
| 365 | uwards | upwards |

W

| | | |
|-----|---------|---------------|
| 366 | wlk | walk |
| 367 | wt | what, Weight |
| 368 | wrabout | whereabout |
| 369 | wward | whitherward |
| 370 | wsoever | whithersoever |
| 371 | wonful | wonderful |
| 372 | wd | would |

Y

| | | |
|-----|-------------|------------------|
| 373 | yr | Year |
| 374 | ud | you'd, you would |
| 375 | ul | you'll, you will |
| 376 | ucircumshon | Uncircumcision |
| 377 | ung | young |
| 378 | uth | Youth |

^{1, 2, 3,} These are symbolical, the Pen is taken off in them.

? your

COMPLEX

COMPLEX CONTRACTIONS.

A

| | | |
|-------|----------|------------|
| 379 | alabout | all about |
| 380 | alaround | all around |
| 381 | all | all in all |
| V. 32 | lngs | all Things |
| V. 33 | nng | any Thing |

F

| | | |
|-----|-----------|-------------------|
| 382 | fever | for ever |
| 383 | feverever | for ever and ever |

H

| | | |
|-----|--------|---|
| 384 | oulong | how long |
| 385 | | hence ¹ [or, herein, or,
wherein, orl in which]
we may observe |
| 386 | houfo | how fo |

K

| | | |
|-----|---------|-----------------------------------|
| 387 | kprfnts | Know all men by these
Presents |
|-----|---------|-----------------------------------|

L

| | | |
|-----|--|---|
| 388 | | Let us hence observe
² [or, we may hence ob-
serve |
|-----|--|---|

N.

| | | |
|-----|-------|---------------------------|
| 389 | nmcon | nemine contradicente
S |
| 390 | ft | fit fast, Sitfast |
| 391 | fl | stand fast |

1, 2. *That* within the Crotchets is not to be understood by the Mark, when we mean to take down a Thing verbatim, in a scrupulous Manner.

A SPECIMEN of Words at length,
comprehending most of the Peculiarities
of the foregoing Short-hand.

| | | | |
|-----|-------------------------|-----|-------------------------|
| 392 | abj abject | 404 | kr Creditor |
| 393 | a mil ¹ | 405 | dir Debtor |
| 394 | b long, h ² | 406 | dfndd ¹ |
| 395 | ako ³ Ru. 1. | 407 | dfr differ ² |
| 396 | con c ⁴ | 408 | dr Doctor ³ |
| 397 | confhns ⁴ | 409 | deus Deus |
| 398 | contraktd ⁵ | 410 | deus Deus |
| 399 | counterre ⁶ | 411 | er epistular |
| 400 | countere ⁶ | 412 | xt Exit |
| 401 | contrare ⁷ | 413 | externl ⁴ |
| 402 | circumpkt ⁸ | 414 | exterpt ⁵ |
| 403 | circums ⁹ | 415 | endeavor ⁶ |

| | | | |
|-----|----------------|-----|----------------|
| 416 | rtflit 7 | 434 | rward reward |
| 417 | hling, hissing | 435 | foul Soul |
| 418 | ouever 8 | 436 | flkl Sk ll |
| 419 | ncóngruus 9 | 437 | f j Subjection |
| 420 | ndvdl 1 | 438 | f roga 1 |
| 421 | nk Ink | 439 | tms 1 hames |
| 422 | nftut | 440 | thnk think |
| 423 | kng King | 441 | em them |
| 424 | naama 2 | 442 | emself 2 |
| 425 | nffte 3 | 443 | transkt 3 |
| 426 | obla s 4 | 444 | transire 4 |
| 427 | o bar 5 | 445 | n bro 5 |
| 428 | prtd parted | 446 | n hu 6 |
| 429 | pre 6 | 447 | p room |
| 430 | peculiarle 7 | 448 | vtrn veteran |
| 431 | philosophykl 8 | 449 | whns whence |
| 432 | pols possels | 450 | woundd 8 |
| 433 | rpblkn 6 | | |

¹ above a mile. ² belongeth. ³ accompany.
⁴ Conscience. ⁵ contracted ⁶ Country. ⁷ con-
 trary. ⁸ circumspect. ⁹ circumscribe. ¹ defended.
² or defer. ³ or Debtor. ⁴ external. ⁵ extirpate.
⁶ endeavour. ⁷ heart-felt. ⁸ however. ⁹ incongruous
¹ individual. ² Na-ama. ³ Necessity. ⁴ Oblation.
⁵ overbare. ⁶ particularly. ⁷ peculiarly. ⁸ philo-
 sophical. ⁹ Republican, or write *rpblkn*, Rule 17.
¹ Supererogation. ² themselves. ³ transact. ⁴ tran-
 sitory. ⁵ Underbarrow. ⁶ upon the Head. ⁷ up-
 per Room. ⁸ wounded.

Different Ways and Positions of writing
the same Letters (standing for different
Words) for the sake of a more obvious
Distinction.

Note, Such Distinctions are not absolutely
necessary though expedient.

| | | | |
|-----|-------------------------|-----|-----------------------|
| 451 | ^a btr better | 466 | apns happens |
| 451 | ^a btr bitter | 467 | ks Kinds |
| 452 | kas Cafe | 468 | ks Kifs |
| 453 | kas Cause | 332 | ^b ld Lord |
| 454 | kloz Clause | 332 | ⁴ ld led |
| 455 | klos Close | 469 | ^c lft lift |
| 456 | ndd ended | 469 | ⁵ lft left |
| 457 | nded indeed | 470 | lit left |
| 458 | frs Fathers | 471 | lst list |
| 459 | frs fierce | 472 | lv love |
| 460 | gs God's | 473 | lv live |
| 461 | gs Gues | 474 | mrs Masters |
| 462 | grnt grant | 475 | mrs Mistress |
| 463 | grnt Garnet | 476 | nts Nets |
| 464 | ^a hd Head | 158 | nts &c. |
| 464 | ³ hd had | 477 | oh Oh |
| 465 | apns Happi- | 478 | oh oweth |
| | ness | 479 | [†] ps Peace |

| | | | |
|-----|------------------------|-----|----------------|
| 479 | ⁶ ps Piece | 490 | strng String |
| 480 | ps Parts | 491 | strng stirring |
| 481 | prs pierce | 492 | son Son |
| 482 | prs pres | 493 | son sown |
| 341 | ^d pr prince | 494 | stl still |
| 341 | *pr Prayer | 495 | stl settle |
| 483 | prsn Prison | 496 | us us |
| 484 | prsn Person | 497 | us Use |
| 485 | prsns Prisons | 498 | vs viz |
| 486 | prsns Presence | 499 | vs Verses |
| 487 | sns Sins | 500 | rth Wretch |
| 488 | snc since | 501 | rch rich |
| 489 | sns Sense | | |

1, 2, 3, 4, 5, 6, *R* in *better*, *t* in *bitter*, *b* in *bad*, *l* in *led* and *left*, *ſ* in *Peace*, juſt reach down to the Line.
a, b, c, d, end at the Line.

† * begin at the Line. *Pr per* may be joined to the Word following.

Note, *throu* is *thereout*, and *throt* is *throughout*.

The Learners First Copy, or Similars collected, in Order that they may be truly wrote, and ſooner diſtinguiſhed.

| | |
|--------|----------|
| o - a | 177 - y |
| 3 - aa | 178 - ys |
| 27 - e | 8 \ b |
| 43 - i | 16 \ bb |

| | | | |
|---------|---------|-------|-------------|
| 17 \ | bp | 185) | ever |
| 137 \ | p | 173 / | w, wh |
| 140 \ | pb | 174 / | wth |
| 141 \ | pp | 175 / | ws |
| 18 / | c | 189 (| <i>ward</i> |
| 145 / | f | 33) | g |
| 146 / | fs | 34) | great |
| 179,1 / | z | 44) | j |
| 179,2 / | z | 143) | r |
| 23 | d | 19 (| c |
| 24 | dd | 46 (| k |
| 25 | ds | 142 (| qu |
| 26 | dt | 176 / | x |
| 153 | t | 190 / | exter |
| 155 | tt | 35 / | h |
| 156 | td | 36 / | hs |
| 186) | trans | 37 / | th |
| 187) | transit | 38 / | ths |
| 188) | transf | 147 / | fh |
| 28) | f | 149 / | fhs |
| 29) | ff | 50 ~ | l |
| 31) | df | 51 ~ | large |
| 157) | tf | 52 ~ | long |
| 170 / | v | 53 ~ | little |
| 171 / | vd | 54 ~ | shall |
| 172 / | vt | 183 ~ | lef |
| | | 57 ~ | m |

| | |
|--|---|
| 58  com | 79  World |
| 59  meant | 90  |
| 62  n | 160  u |
| 63  con | 167  uu |
| 75  o | 180  circum |
| 76  co | 181  contra |
| 78  ou | 182  counter |

A TOUCHSTONE to *try*, *exercise*, and *perfect* the Learner in Joining.

Let him take the twenty six Letters of the Alphabet in Order, beginning at *a*, and try how many of the other Letters he can join in a successive Way to each, without making an Angle: that is, let him first try *aa*, then *ab*, then *ac*, &c. to *az*; then proceed to *ba*, *bb*, *bc*, &c. to *bz*; then to *da*, *db*, *dc*, &c. to *dz*, &c. &c. to *zz*. If the Learner can, in this Way, make up the following Numbers with each Letter made an Initial, that is annexed to each, he may then I believe, properly enough imagine himself pretty perfect in the Art of Joining, for there is scarce any Possibility of going wrong in the joining of such Characters

acters as require an Angle, though it is very possible to make an Angle when there needs none: Thus *kn* ought to be joined without an Angle as in No. 421, (observing to make every up-stroke a Hair-stroke) and not with an Angle as in the word *known*, Ver. 17. Again 309 and 315 are joined without an Angle, but 316 and 327 with an Angle. *Note*, Other Characters will join as the 26 primitive ones, *th* as *b*, *oo* and *ou* as *o* and *u*, *bp* as *b*, &c. A 5. B 8. D 5. E 5. F 9. G 10. H 7. I 5. J 12. K 14. L 7. M 11. O 24. P 8. Qu 14. R 16. S 5. T 6. U 24. V 6. W 8. X 6. Y 6. Z 6.

That the Learner may not fancy he hath properly made up the above Numbers when he has not, it is to be noted, that though the following Letters will join without an Angle, yet are they not reckoned in the above Numbers, as being some Way exceptionable, and commonly joined with an Angle.

A, e, i, y, before *k, q, v, w*, and after *c, f, g, j, r, s, az, ck*, — *cg, cj*, and *cn, co, cr, cu*, making *jng, snj, sn, sno, snr, snu*, — *dr*

E

is

is *f*—*bw*—*kd* is *v*, *kf* is *vf*,* *kb* is a short *w*, *kth* is *w*, *kz*—*lj*, *lk*, *lqu*, *tr*, are *jl*, *kl*, *qul*, *rl*, except when joined to a preceding Character.—No. 76 and 78 are used for *oo* and ~~*nou*~~—*t* *trans*—*sq*, *fv*, *fw*—*tr* †—No. 167 is *uu*, and *uo* is made as by Note upon it—*vr* is *vf*—*wl*, ‡ *wr*, ~~*wk*~~, are included in the Numbers, and may stand for *well*, *were*, or *where*, and *wax*—*zk* is *zc*.

* Because its Top denotes it an *f*, and its Bottom a *v*, and because it is the Length and Thickness of an *f* and *v*.

† It was hinted before in the Observations on additional Characters, that this was not an altogether improper Character for *tr* and *trans*, but I have been since led to think that No. 182 made short, might very well stand for *trans*, or No. 186, to which a *t* might be added for 187, and an *f* for 188. *kt* for 443, and *tre* for 444, and then the No. 186, 187, and 188 will remain free to be carried to the Table belonging to the last shortening Rule, only 187 must be also set before *rtd* after *transit*. The *tr* may be used or refused at pleasure.

‡ *l* turned backwards.

T H E Speaker's Words recalled,

O R

SHORT-HAND calculated more especially
for the

Following of a SPEAKER.

Nondum Lingua filet: Dextra pereget Opus. Mar.

Whate'ers the Theme; if it Delight affords,
Dash with the Pen, take down the very Words.

Gurney

P A R T II.

A T A B L E containing the Short-hand Alphabet, together with such double Consonants as are Prepositions or Terminations.

Note, The additional Words, Prepositions, and Terminations, which belong only to Part 2d. are distinguished by Italics.

| | Words. | Prepositions. | Terminations. |
|----------|------------------|---------------|-----------------|
| o - a | and | | |
| 8 \ b | be by <i>but</i> | <i>be</i> | <i>ble able</i> |
| 17 \ bp | Bishop | bishop | bishop |
| 18 / c | see Sea | | |
| 19 / † c | <i>which</i> | | |
| 23 d | did | <i>de</i> | ed |
| 24 dd | dead | | ded |
| 25 ds | | dis | |

† Made large is *Church* or *Child*.

Words. Prepositions. Terminations.

| | | | | |
|-------|----|-------------------------|---|---------------------------|
| 27 - | e | ye, yea,* yet | | |
| 28) | f | if of | for | ify |
| 29) | ff | full | full | full |
| 30 J | fl | Fell | | fle |
| 33) | g | God | | age |
| 35 / | h | have had &c. | | eth |
| 43 - | i | I Eye Ay | | |
| 44) | j | <i>Judge just</i> | | jeſt s |
| 46 (| k | kind <i>could</i> | kind | kind <i>ical</i> † |
| 50 ∪ | l | will <i>all</i> | | |
| 52 ∪ | | long | long <i>lang</i> § | long <i>lang</i> § |
| 54 ∪ | | shall | | tial |
| 57 (| m | him <i>among-ft</i> mis | | ment |
| 58 (| | come | com | |
| 62 (| n | in | * { ante an †
inter in en
under † | neſs |
| 63 (| | can | con | |
| 75 o | o | not over* | | over † |
| 137 \ | p | Part | { upper* <i>pro</i>
pre <i>pro</i> | upon † part |
| 142 (| qu | <i>Question</i> | quest | quest |
| 143) | r | are | re | { a-e-i-o-u-r,
our ary |

* A Word &c. ſet above, below, or in the Line, denotes that the Letter &c. muſt, in writing, be placed above, below, or in the Line accordingly, to ſignify ſuch Word &c.

§ J is both *jeſt* and *jeck* in the middle of a Word. Part I.

† K is *ical* with an *i* added as in 436. *Kl* and no more, is *kill*, or *Clergy*. Part I.

§ This Character is *lang* when made half Length.

† The ſeparate Prepoſitions *upon*, *under*, *over*, are ſignified as in No. 62 &c. after 65 and 75, &c. after 97.

| | Words. | Prepositions. | Terminations. |
|------------|----------------------------|--|---------------------|
| 145 / s | • { as
is
us | • { super ^r
circum
sub ^s | a-e-i-o-u-tion |
| 146 / fs | | | sis, sels, ces, &c. |
| 147 / sh | short should | | ship |
| 148 / shr | | | shire |
| 149 / shs | | | cious &c. |
| 153 / t | it the † | | ity |
| 156 / td | | | ted |
| 160 / u | the a an | | |
| 170 / v | verse | | verse |
| 173 / w wh | with would | | with |
| 174 / wth | | with | |
| 176 / x | { acts, except
exercise | x | |
| 177 - y | why | | |
| 179.1 / z | zeal-ous-ly | | |
| 179.2 / z | zenith | | |

See also No. 180—190, which (with every absolute verbal Character so occurring) are all Prepositions and Terminations.

7, 8, In the first Part *f* is only *super* and *sub* when set separate, except as in 152, 280, 281, but here it is so both jointly and separately.

|| *s* either separate in the place of, or crossing a Letter in the place of *a*, is *ation*, *e ation*, *i ation*, *o ation*, *u ation*. This Crossing may be applied to Part 1.

† *T* is only *the* in a Conjunction of Words, that is, when two or more Words are joined together.

VOWEL-POINTS and PLACES.

Imagine every Letter, separate or in Conjunction with others, to be the Spoke of a Wheel, or Radius of a Circle, and that end, which the Pen is taken of at, to be the Centre; then, if you suppose the said Letter &c. to be moved round that Centre the right-hand Way about, every Point at the Foreside of such Movement, all the Way about, follows the Letter against which it stands, No. 502, 503, and every Point before, is a Letter preceding, 504, 505. *Note*, Every single Letter (standing for a Word or Words) however wrote, is supposed to terminate at the lower end, and at the last-end, if horizontal as y.

A Point against the first End is *a*, as 502, 506, 507, 508, against the Middle is *e*, 504, and against the last End is *i*, 503, 505. *Note*, If the Point for *a* or *i* fall in an Angle betwixt two Letters, where you cannot distinguish to what Letter it belongs; in such Case, you may join the Point to the Letter, 509. But Points in Angles
may

may be mostly avoided, by carrying them to the opposite side of the next Letter: Thus, you may write 513 instead of 514.

A Point betwixt *a* and *e* is *o*, 510, betwixt *e* and *i* is *u*, 511, which two Points, when the Practitioner shall think necessary, may also be distinguished from *a e* and *i* by being farther off the Letters, as in 512, or they might appear on both sides of the Stroke.

* * The principal Use of these Vowel-Points is to distinguish a Conjunction of Words, Vowel-Characters being always used, except one Point at each Conjunction to distinguish it such.

If the Pen appears to be taken off in joining a Letter, a Vowel is implied in the Joining, according to that Place of the Vowel-points at which, the Letter so joined, touches the preceding one, observing that, for *a* and *i*, it be joined just so far from the End, that the Reader may discern it is not joined to the very End, 515, 516.

For the blank Places of the Vowels *a*, *e*, and *i*, after *a*, *e*, and *i*, see No. 203, 204, 205, and preceding Explanation; but two Vowels need not be wrote together

when Dispatch is chiefly required. In other Cases, the blank Places are the same as the conjoined ones last mentioned, that is,

Put the next Letter where the Dot should be,
It signifies its Place, as you may see 517, 518.

| | |
|-----------|-------------|
| 502 / ha | 511 / hu |
| 503 \ pi | 512 \ oulou |
| 504 / eh | 513 < hip |
| 505 \ ip | 514 < hip |
| 506 / fa | 515 \ tis |
| 507 / ca | 516 \ dus |
| 508 / za | 517 \ thaf |
| 509 < hpa | 518 > mef |
| 510 / ho | |

Helping verbs &c.

RULE I. CASE I. Words signified by the first Consonants in Conjunction are the Helping Verbs, viz. *do dost, doth, does—may mayest—can canst—am, art, is, are—be beest—did diast—have, hast, hath, has—had hadst—might mightest—could couldst—would wouldst—should shouldst—ought oughtest—was wast—were*

~~were wert~~ ~~shall shalt~~ ~~will wilt~~ ~~like~~
 wile to, about, hereafter, must, been: Thus,

| | | | |
|----|-----------|-------|--------------|
| kb | can be | 519 \ | otb ought to |
| lb | will be | | be |
| hb | have been | imb | must be |
| tb | to be | | |

CASE II. When *not* intervenes, it may also be denoted by its first Consonant: Thus,

| | | |
|-------|-----------------------|--|
| knb | cannot be | |
| wnb | will not be | |
| hnb | have not been | |
| ntb | not to be | |
| 520 \ | otntb ought not to be | |

CASE III. Primitive Pronouns preceding the said Helping Verbs &c. are to be joined in like Manner, viz. *I* for which use the Character for *i*) *thou*, *you*, *he*, *she*, *we*, *ye*, and *they*: Thus,

| | |
|------|--------------|
| imb | I must be |
| hknb | he cannot be |

NCTE I. The two first Consonants for *he will* may be *b* and *l*, because *w* is often dropt,

dropt, being pronounced *be'll*. so *w* and *v* are used for *we have*, because of *we've*: Thus,

521 *ℓ* *bel* he will
 hlnb he will not be
 thvb they have been

NOTE II. The Helping Verbs, Pronouns, &c. as above, may be discerned by the Connection of the Sentence, without Dots, except you thereby put a Difference, betwixt *ought* and *to*, as in 519, 520, or to distinguish from other Words, as *be'll* from *Hell*, 521, and in this Case it seems best to use the Vowel-characters, which will easily be distinguished from Consonants, and consequently known that they do not signify whole Words, by being all either *round* or *horizontal*. *

Con-

* Should the Learner wish to have the Helping-verbs &c. in Conjunction, distinguished more at large, so as that he might use them for all the Purposes of Part I. according to the celebrated GURNEY, his Desire I believe will be satisfactorily gratified by the following Table.

| | |
|------------|----------|
| 43 - I | 27 - he |
| 522 / thou | se she |
| 78 / thou | 173 / we |

Conjunctions of Words distinguished by joining.

RULE II. CASE I. Whenever the End of a Letter is joined any otherwise than to the End of another, it is to denote that there are as many Words as Consonants in that Conjunction: Thus,

523 $\rightarrow$ * *nt* in the

515 $\vee$ *tis* it is

524 $\curvearrowright$ *tisntb* it is not to be

525 $\nearrow$

524 - 2

177 — ye

160 . you

37 / they

do $\downarrow$ do-ft &c.

ma $\sim$ may

63 $\#$ can-ft

57 $\frown$ am

143) art are

145 / is

8 \ be-est

23 | did-ft

35 / have had &c.

mt $\cup$ might-est

46 (could-est

173 $\nearrow$ would-est

et η ought-est

147 $\circ$ should-est

175 / was wast

54 $\smile$ shall

50 $\cup$ will

nt $\cap$ not

75 $\circ$ not

153 ' it

fd $\nearrow$ said

ms $\cap$ must

58 $\cap$ come

bn $\sim$ been

dn $\cap$ done

lt $\cup$ let

to $\circ$ to

Note, *On* is put only before *can* and *would*. *O* for *not*, is not used before *t* or after *t* or *d*, except you use No. 76, both for *not* and the *o* in *do*.

* *N* in the Line, is *in* by the Table.

525 *N* *stis* as it is526 *+* *stis* since it is

CASE II. *It's* and *it'ere*, may stand for *it was* and *it were*: Thus,

527 *r* *tas* it was528 *n* *tasnto* it was not to be529 *h* *terib* it were to be530 *n* *teftb* it seems to be

Derivative Substantives,¹ Adjectives,²
and Adverbs.³

RULE III. Derivative Substantives may be signified by a Point at the Tip-
ending

¹ If *a*, *an*, or *the*, being put before a Word, make Sense, that Word is a *Noun*, *Name*, or *Substantive*; as *a Table*, *an Inkhorn*, *the Goodness*, and Words beginning with Capitals in this Book.

² If *Thing* or *Things*, being put after a Word, makes Sense, that Word is a *Quality* or *Adjective*: As, *good Things*, *white Things*.

³ These Words are *Adverbs* that make Sense in coming.

| | | | | | |
|-------|---|-------------|--------------|---|---|
| after | { | Can you say | } and before | { | to it? as, <i>amen</i> , <i>yes</i> , <i>yea</i> , <i>nay</i> , <i>no</i> . |
| | | Was it done | | | he commanded? as, <i>when</i> |
| | | Pray | | | is it? as, <i>how much</i> , <i>how great</i> , <i>as how</i> . |
| | | May it be | | | done? as, <i>perhaps</i> , <i>peradventure</i> , <i>by chance</i> |
| | | Is it | | | cold or hot? as, <i>either</i> , <i>neither</i> . |
| | | Is it | | | nor |
| } | } | was it | } | } | done? as, <i>now</i> , <i>Yesterday</i> , <i>To-morrow</i> ,
and the rest. |
| | | Will it be | | | |

See Definitions of all the Parts of Speech, and Lists of *Adverbs*, *Conjunctions*, *Prepositions*, *Interjections*, and *Pronouns*, in English Grammars.

ending of its Primitive, to the right of which is the Adjective-point, and to the left, that of the Substantive: Thus,

| | | | |
|-----|---|----------------------------|-------|
| urt | ? | hurt. | Prim. |
| 531 | ? | Hurtfulness. | Der. |
| 532 | } | <i>fret</i> forgetful. | Adj. |
| 533 | } | <i>fret</i> Forgetfulness. | Subf. |
| 534 | | <i>fret</i> forgetfully. | Adv. |
| 535 | 2 | <i>r/n</i> reasonable. | Adj. |
| 536 | | <i>r/n</i> Reasonableness. | Sub. |
| 537 | | <i>r/n</i> reasonably. | Adv. |
| 538 | | <i>sfs</i> sufficient. | Adj. |
| 539 | | <i>sfs</i> Sufficiency. | Sub. |
| 540 | | <i>sfs</i> sufficiently. | Adv. |

Principal Words &c. Substantives with their particular Adjectives.

RULE IV. CASE I. In all Discourses whatever, there must be some principal Words, which, either by their more particular Relation to the Subject, or frequent Occurrence, will easily be known however concisely written. If such Words begin with a Consonant, the first Letter, if not the first Vowel and Consonant, with the

the Adjective, Substantive, and Adverb-
point will suggest them immediately:
Thus, ————— Life and

- 541 ~ *em* Immortality — are brought to
Light by— The
542) *r* Resurrection — of the Dead and
a future State of
542) *r* Rewards — and
543 \ *p* Punishments — are positively
taught in the Word

CASE II. After Pleaders who frequently
use *Submission*, or *humble Submission to y.^{ur}*
Lordship, write

- 544 / *f* Submission
545 \ *l* Lordship
546 \ *hs* humble Submission

CASE III. Substantives with their par-
ticular Adjectives.

- uc - v } 547 ~ *hn* human Nature
548 } *kr* Christian Religion
449 ~ *np* natural Philosophy

Note, the following are some of those
Words that frequently occur.

| | | | |
|-----|----|----|-------------|
| 550 | e | ok | Occasion |
| 551 | / | b | Happiness |
| 552 | ✓ | l | always |
| 552 | ✓ | l | altogether |
| 553 | 7. | ak | accordingly |
| 554 | ? | op | Opinion |
| 555 | ✓ | p | perhaps |
| 542 |) | r | Religion |
| 545 | ✓ | l | Lord |
| 544 | / | f | Subject |
| 556 | h | t | together |

Substantives and Adjectives, with intervening Prepositions. *

RULE V. CASE I. A Dot placed at the Point of Concurrence of two Consonants, or, against the middle of a double Consonant, denotes two Substantives beginning with those two Consonants, and also that the latter is governed of, or connected to the former, by some Preposition which is omitted: Thus,

| | | | |
|-----|---|----|----------------|
| 557 | ? | lg | Love of God |
| 558 | ? | lm | Love of Money |
| 559 | ; | kg | Kingdom of God |

* If a Word make Sense in following *Put him*, and going before *them*, that Word is a Preposition: As, *between*, *besides*. *Of* and *than* are excepted.

- 564 *v* *pp* Pleasure with Pain
 566 *s* *br* Health to Riches
 563 *j* *gv* Good for Evil
 565 *y* *ld* Light with Darkness
 566 *s* *br* Health than Riches

CASE II. The Articles *a* *an* and *the* may be omitted, both here and in every other gramatical Contraction. § Thus,

- 557 *y* *lg* Light of the Gospel

CASE III. The Initial Consonant of an Adjective may be prefixed: Thus,

- 560 *j* *ggg* great Goodness of God

CASE IV. An Adjective may be set between: Thus,

- 561 *s* *kgb* King of great Britain

CASE V. If each Substantive have an Adjective, it is plain the first and third must be Adjectives; but should the latter Adjective follow its Substantive, it must either be separated or have the Adjective-point: Thus,

- 562 *j* *gggl* great Goodness of God
almighty

Repeated

§ Formed by the joining of certain definite Parts Speech.

Repeated Substantives with intervening Prepositions.

RULE VI. A Point at the Tip of the Beginning of a single initial Consonant, denotes a repeated Substantive with an intervening Preposition: Thus,

567 i d Day after Day

568 i t Time to Time

Substantives, Adjectives, and Adverbs, connected by Conjunctions. *

RULE VII. The Repetition-point of Rule VI. before two or more initial Consonants

* Those Words are *Conjunctions* which make Sense in coming

| | | | | | | |
|-------|---|-----------------------|---|------------|---|--|
| after | { | John | { | and before | { | James: as <i>and also, or, nor,</i> |
| | | I can do it | | | | John can do it or not: as |
| | | I will do it | | | | <i>whether</i> the suspensive |
| | | Seeing I have done it | | | | right or wrong: as <i>whether</i> the |
| | | I cannot do it | | | | disjunctive |
| | | If I can do it | | | | John and James may do it: as |
| | | I would have done it | | | | <i>both, either, neither, that</i> |
| | { | I can do it | { | | { | John can do it: as <i>but, yet,</i> |
| | | | | | | <i>nevertheless</i> |
| | | | | | | John can do it: as <i>indeed</i> |
| | { | | { | | { | John had done it: as <i>but, unless,</i> |
| | | | | | | <i>except</i> |
| | { | | { | | { | John can do it: as <i>also, or, and</i> |
| | | | | | | the rest. |

sonants of Substantives, denotes those Substantives connected by a Conjunction; but an Adjective or Adverb-point will denote them to be Adjectives or Adverbs: Thus,

- 569 ✓ *ls* Lord and Saviour
 570 { *dp* Death and Passion
 571 ^ *st* Satisfaction and Attonement
 572 ^ *nr* natural and revealed
 573 } *frg* soberly righteously and godly

Single Long Words. Rules VIII. IX. X.

RULE VIII. CASE I. Long Words may be denoted by their first Syllable, and as many Points as there are Syllables wanting, which must be two or more, because one Point only would denote a Vowel, and so a Conjunction of Words: Examples,

- 574 ~ *mult* Multitude
 575 \ *amb* Ambassador

CASE II. When great Dispatch is required the Points may be omitted, according to Rule XV. Part I. Thus,

- fg { Signification
 31) *df* Difficulty

Words

Words beginning with Prepositions.

RULE IX. CASE I. Words beginning with Prepositions may be thereby wrote, together with the next Consonant in the Place of the Vowel succeeding it, and the Substantive, Adjective, or Adverb-point : Thus,

| | | | |
|-----|---|----------------|---------------|
| 576 | l | <i>dli</i> | deliberate |
| 577 | h | <i>transmu</i> | Transmutation |
| 578 | r | <i>res</i> | Resignation |
| 579 | r | <i>reso</i> | Resolution |
| 580 | o | <i>conve</i> | conveniently |
| 581 | s | <i>superfi</i> | superficially |

CASE II. The Participles† may be abbreviated in the same Manner by joining *ed* or *ing*, and omitting the Point : Thus,

F 2

582

† A *Participle* is a Word that signifies an Action is either now a doing, or done and finished, without any other Word before or after it: As *breaking, burst*. If it be neuter or implies no Action, it will express a mode of *now being*, or *the having been* in Time past: As *being, been*. *Being, having been, about to be*, before Words, constitute Participles of the present, past, and future Tense or Time: As *being, having been, about to be married*.

582 ¹¹ *consing* considering
 583 ¹¹ *confid* considered

CASE III. Examples with double and treble Prepositions, which are always joined together.

584 ¹¹ *mnfo* Misinformation
 585 ¹¹ *rpse* Representation
 586 ¹¹ *mrpse* Misrepresentation
 587 ¹¹ *ncomphe* Incomprehensibility

CASE IV. If two Consonants begin the next Syllable the writing of them both will help to discover the Word: Thus,

588 ¹¹ *mnsta* Misunderstanding

Words ending with Tabular Terminations. *

RULE X. These may be denoted by their first Consonant, first Vowel never to be omitted, and separated Termination without Regard to its Place: Thus,

589 ¹¹ *arbitrary*

* Terminations in the Table.

590 Opportunity

591 Curiosity

592 Lawfulness

Words requiring and Prepositions required.

RULE XI. CASE I. Write the prepositions plainly, and the first Consonant only with the preceding Vowel, if there be such, will, in general, be sufficiently descriptive of the Words which govern or require them: Thus,

He was very

d desirous — of being thought rich —

You may

d depend — upon my Promise — I

d differed — from him in Opinion — He

ag agreed — with me in Opinion — Good

ob Observations — upon it

CASE II. As few English Words end with *to*, it may be joined to the first Consonant of the abovesaid Words requiring it; and the Unusualness of the Ending will

serve to indicate a Plurality of Words without a Point? Thus,

~ ~ ~ ~ ~ lto ~ liable to
 ~ ~ ~ ~ ~ fto ~ satisfactory to
 ~ ~ ~ ~ ~ fto ~ subject to

CASE III. Other Letters, denoting Prepositions, may be joined in like Manner, only the Point retained for the initial Vowel or the nearest to it: Thus,

593 \ *obp* Observations upon-it

Preposition and Pronoun. *

RULE XII. CASE I. Join the Preposition and its following Pronoun, whether Primitive or Derivative, pointing the Pronoun: Thus,

594 ~ *tme* to me

595 ~ *tmi* to my

* If a Person or Thing is expressed by a Word which is not the proper Name, that Word is a Pronoun: As, *me* for my Name *Thomas*, *thee* for thy Name *John*. Note, Each primitive Pronoun has its derivative one: As, *me*, has *mine*, *thee* *thine*, *she* *hers*, &c.

| | | | |
|-----|---|-------------------------|---------------------|
| 596 | ✓ | <i>tus</i> | to us |
| 597 | ✓ | <i>tyu</i> | to you |
| 598 | ✓ | <i>tor</i> | to our |
| 599 | ✓ | <i>tur</i> | to your |
| 600 | ✓ | ¹ <i>tis</i> | to his |
| 601 | ✓ | ² <i>tis</i> | to this |
| 602 | ✓ | <i>ter</i> | to her, to their |
| 603 | ✓ | <i>tom</i> | to whom |
| 604 | ✓ | ³ <i>tos</i> | to those, to whose |
| 605 | ✓ | <i>tic</i> | to which |
| 606 | ✓ | <i>tec</i> | to each |
| 607 | ✓ | <i>nmi</i> | in my, under my |
| 608 | ✓ | <i>mus</i> | amongst us |
| 609 | ✓ | <i>pme</i> | upon me |
| 610 | ✓ | <i>wmi</i> | with my, without my |
| 611 | ✓ | <i>bis</i> | beneath his |
| 612 | ✓ | <i>bmi</i> | beyond my |
| 613 | ✓ | <i>ab m</i> | above my |
| 614 | ✓ | <i>bem</i> | between them |

The 11th and 12th Rules combined.

RULE XIII. CASE I. The Word governing, Preposition, and Pronoun, may be all joined: Thus,

1, 2, 3. The *b*, *th*, and *wh*, are not considered as the initial Consonants of Pronouns, but the next, that is, the last.

| | | | |
|---|-------|--------------|---------------------------|
| 7 | 615 \ | <i>bto</i> | belongs to. XI. |
| 1 | 594 ~ | <i>tme</i> | to me. XII. |
| 2 | 616 ~ | <i>btme</i> | belongs to me. XI. & XII. |
| 5 | 617 | <i>xtme</i> | extends to me |
| 2 | 618 | <i>agwme</i> | agreed with me |
| 2 | 619 | <i>dpme</i> | depend upon me |
| 7 | 620 | <i>obpis</i> | Observations upon this |
| 2 | 621 | <i>rgis</i> | Rebellion against his |
| 2 | 622 | <i>dmis</i> | Diffensions amongst his |

CASE II. When a Pronoun, or Preposition and Pronoun follow the Verb * and are followed themselves by a Preposition and derivative Pronoun, all may be joined: Thus,

| | | | |
|---|-----|-----------------|-------------------------------|
| 2 | 623 | <i>conwmpis</i> | condoled with him
upon his |
|---|-----|-----------------|-------------------------------|

CASE

* A Verb (that is, the Word or principal Word respecting the Design of the Sentence) signifies the *being* or *doing* of a Person or Thing, (which is another Principal of the Sentence, as to its Objects,) and will make Sense with *I, thou, he, we, ye, or they* before it: Thus, *I am, thou lovest, the Sun burns.* Note, A Verb of being, or an Helping-verb and Participle of being in English, constitutes what in other Languages is called a *Verb of suffering* or *Verb passive*: As, *I am loved, thou hast been tormented.*

CASE II. *Some, any, none, which, each, both, &c.* may be joined to the **Preposition** and **Pronoun** following: Thus,

- 624 *sfem* some of them
 625 *nfos* any of those
 626 *nfem* none of them
 627 *bfem* both of them
 628 *cfem* each of them
 629 † *cfm* which of them

**Adverb, Verb, preposition, Derivative
 Pronoun and Substantive.**

RULE XIV. These are denoted by their first Consonants, or, you may join the first Vowel-character to the Adverb, and the Point to the Substantive. If you point the Pronoun, this will show that a Substantive must follow and render its Point needless: Thus,

- 630 ‡ *sadpmiw* safely depend upon
 Word

Sub-

† *E* here is taken from the Pronoun, to distinguish it from 628, and because *c* alone is *which*.

‡ This, in Longhand, is *sa-d—upon mi W—*

**Substantives preceded and followed by
Prepositions &c.**

RULE XV. CASE I. Many common Phrases of this Sort may be very conveniently Contracted: Thus,

- 631 § *wrtō* with Regard, Respect, or
Reference to
632 *nrto* in Relation to
633 *inkf* in Consequence, Comparison, or Consideration of
634 *pakf* upon Account of
635 *npof* in the Power of

CASE II. The derivative Pronoun &c. may be joined: Thus,

- 636 *wnrtis* without any Regard to
his
637 *nobtur* in Obedience to your
638 *brfis* by Reason of his
639 *bvfis* by Virtue of his

Com:

§ I put a Point here (instead of the Letter according to Rule XI.) to distinguish it from *ubereto*, though the Sense might do this.

Common Adverbial Phrases.

RULE XVI. These also may be denoted by their initial Consonants: Thus,

| | | | |
|-----|---|-----------------|--------------------|
| 640 | f | <i>fifu</i> | for the future |
| 641 | n | <i>atst</i> | at the same Time |
| 642 | p | <i>atp</i> | at present |
| 643 | m | <i>nism</i> | in this Manner |
| 644 | m | <i>nlim</i> | in like Manner |
| 645 | g | <i>nagreatm</i> | in a great Measure |
| 646 | m | <i>ntsam</i> | in the same Manner |
| 647 | s | <i>nsomtb</i> | in so much that |
| 648 | s | <i>somtm</i> | so much the more |
| 649 | † | <i>intmt</i> | in the mean Time |
| 650 | | <i>ing</i> | in general |
| 651 | ‡ | <i>inp</i> | in particular |

Note, Many of these Phrases have the Proportion of Equality expressed by *so-as*, *as-as*, with a Word between: Thus,

| | | |
|-----|-------------|------------|
| 652 | <i>soms</i> | so much as |
| 653 | <i>asms</i> | as much as |
| 654 | <i>asws</i> | as well as |

† Or 73. ‡ Or begin 277 with a Short-hand *n*.

- 655 ² *slongs* as long as
 656 *asgs* as good as
 657 ³ *sgrats* as great as

It is, or it was, &c. followed by an Adjective, and to or that.

RULE XVII. The numerous Phrases so constructed are wrote as follows:

- 658 *tisnt* it is impossible to
 659 *tasnt* it was necessary to
 tkto it is contrary to
 660 *tiskt* it is according to
 661 *tisobtb* it is observable that
 662 *tisvth* it is evident that
 663 *tisntbstb* it is not to be supposed that

A Preposition with its Substantive.

RULE XVIII. CASE I. Draw an Hair-stroke from or to the Point of Concurrence of two Consonants, on the angular side,* thus,

* If the Pronoun be perspicuous by a kind of absolute Character, as *his* or *this*, the Preposition before it may be notified by this Rule instead of the 12th, as in Ver. 28.

1, 2, 3, An absolute Character for a Word, as here, might answer the end of the Point in denoting a Plurality of Words.

664 *agl* against the Lord

NOTE I. When it is thought too obscure only to write according to Rule V. such Obscurity may be obviated by the use of this, the first Substantive being set alone and more at Length, and then the Preposition and latter Substantive enlarged also, as here, if the Practitioner pleases: Thus,

665 *agprs* against the Persecutors

NOTE II. This Rule may, on the other Hand, be considered as an Enlargement of Rule V. for if a Preposition precede two Substantives with an intervening Preposition, the whole may be joined by these two Rules: Thus,

Blessed is the Man who walketh nor
666 *'nkun* in the Counsel of the un-

godly --- nor standeth

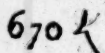
667 *iws* in the Way of Sinners---
nor sitteth

668 *nfs* in the Seat of the scornful
---but his Delight is

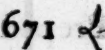
669 *nll* in the Law of the Lord
CASE

* * These are according to Case V.

CASE II. In No. 664 and 665, you observe a Vowel preceding the first Consonant of the Preposition, and if one precede the first Consonant of its Substantive, it may be wrote. If it be an horizontal one, the Hair-stroke is made as above, at the Angle it makes with the preceding Consonant: Thus,

670  *fab* of the Abstract

CASE III. If the Vowel be a circular one, the Angle of the two Consonants will be generally the same as if there were none: Thus,

671  *fob* of the Observation

CASE IV. In adverbial Cases, where the Marks are to be at the outside of the Angle, they must be made at the farthest Projection of the circular Vowels or Diphthongs, as though it were the Point of Concurrence: See No. 693. 

CASE V. If there be no Angle betwixt the two Consonants that are one straight and the other circular, the stroke is to be drawn from or to that Place betwixt them, where the Angle would be, if there was one,

one, to touch the Stroke and Point the left-hand Way about, as must all the other Preposition-marks not within the Angle:

Thus, He put the Prisoner
672 ʔ *nd* in the Dungeon

CASE VI. If the two Consonants are not only joined without an Angle, but belong (Part of each) to each other, let the Stroke be drawn from or to the middle of the mutual Part: Thus,

673 ʔ *nk* in the Counsel
674 ʔ *nj* in the Judgment
675 ʔ *nv* in the Heavens
676 ʔ *nl* in the Lord

CASE VII. When the two first Consonants are expressed by a double one, the *e*'s Place is considered as the Point of Concurrence: Thus,

677 ʔ *ff* of the Father
678 ʔ *bb* beyond the Bounds

A Preposition with the Participle in *ing* following.

RULE XIX. Bend the out-end of the Stroke the right-hand Way about: Thus,

679 *κ* *nk* in keeping
 680 *λ* *bl* betwixt a loving } 

A Preposition with an Adjective following.

RULE XX. Bend it the left-hand Way about: Thus, Comest

681 *γ* *ng* in a good ---- Day

Substantives joined to Rules XIX and XX.

RULE XXI. Join the first Consonant with or without the initial Vowel if there be such. The Sound or Sense or both will distinguish whether such Addition be indeed a Substantive, or only an Enlargement of the Adjective or Participle: Example,

682 *~* *nlm* in a lucky Moment.

A Preposition with an Adverb following.

RULE XXII. Dash the Stroke quite through the Angle of Concurrence, or, if it be too acute, let the Stroke, as it were, cut it off: Thus,

683 *f* *ff* from afar

684 *λ* *fn* from henceforth

NOTE

NOTE I. The Prepositions *upon*, *under*, and *over*, may be otherwise wrote, as in No. 62, 66, &c. 62, 69, &c. 75, 98, &c. with as few of the Initials of the following Substantives &c. as you please.

NOTE II. *Np* may stand for *in the Power of*, *on* for *on this side*, *n* for *on the farther side of*, *b* for *because of*, *ak* for *according to*, *n* for *nigh to*, *np* for *in the Presence of*, *nk* for *in Comparison of*, *op* for *openly before*, *up* for *up to*, *pr* for *privily or private from*, being the English of the Latin Prepositions *penes*, *cis* or *citra*, *trans*, *propter*, *secundum*, *juxta*, *coram*, *præ*, *palam*, *tenus*, and *clam*; *ot* may stand for the compound Preposition *out of*: Example,

685 *akolk* according to the old Custom

The Preposition *to* as a Sign of the infinitive Mood.

RULE XXIII. Join this to the Verb without any Mark: Thus,

686 *tob* to obey

687 *tob* to hearken

G

Note,

Note, If the Verb begin with f, 157 may be used, omitting the o. Ver 15.

An Adverb with the Verb before it.

RULE XXIV. Put a circular stroke round the point of Concurrence, or, on the right side where the Point would be.

Note, All the Adverb and Preposition-marks are on opposite sides : Thus,

| | | | |
|-----|--|-----------|------------------|
| 688 |  | <i>sc</i> | fung charmingly |
| 689 |  | <i>wf</i> | writes freely |
| 690 |  | <i>uk</i> | writes correctly |
| 691 |  | <i>rw</i> | reads well |

An Adverb with the Verb after it.

RULE XXV. The same circular Stroke in the same Situation turning its back : Thus

| | | | |
|-----|---|------------|--------------------|
| 692 |  | <i>gr</i> | greatly rejoiced |
| 693 |  | <i>gob</i> | greatly obstructed |

Two Adverbs and a Verb preceding.

RULE XXVI. Two Letters touched by the said circular Stroke are two Adverbs,
to

to which the Verb preceding may be joined: thus,

- | | | | |
|-----|---|------------|--------------------|
| 694 |  | <i>vb</i> | very happily |
| 695 |  | <i>vl</i> | live very lovingly |
| 696 |  | <i>lvb</i> | live very happily |

The Pronoun and Adverb to which a Verb may be prefixed.

RULE XXVII. A straight Stroke set side-way in the Adverb place: Thus,

- | | | | |
|-----|--|------------|-------------------|
| 697 |  | <i>lmg</i> | loved him greatly |
|-----|--|------------|-------------------|

An Adverb before an Adjective.

RULE XXVIII. A straight Stroke drawn from or to the Point of Concurrence: Thus,

- | | | | |
|-----|---|-----------|---------------|
| 698 |  | <i>xb</i> | extremely hot |
| 699 |  | <i>vk</i> | very cold |
| 700 |  | <i>vg</i> | very good |
| 701 |  | <i>vd</i> | very diligent |

Adverb followed by a Participle *not in ing.*

RULE XXIX. The said Stroke bent at the out-end the right-hand Way about: Thus,

702 } *ges* greatly esteemed
 703 } *dr* deeply read

Adverb followed by a Participle *in ing.*

RULE XXX. Bend the left-hand Way about: Thus,

704 *l* *vl* very loving
 705 *l* *tf* truly fearing---God

Adverb followed by a Substantive.

RULE XXXI. write the Character for *ever* along-side the Point of Concurrence &c. Thus, He was a

706 *f* *we* weakly Child

Adverb after a Substantive.

RULE XXXII. Character for *ward* instead of *ever*: Thus,---Joseph had not this Knowledge and

707 *fn* Faith naturally

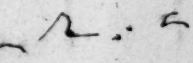
Note

Note, The Learner will easily remark that *Knowledge and Faith naturally* may be all joined by this Rule, and the 7th, and that other Rules may be conjoined in like Manner: Thus,

708  *kfn* Knowledge and Faith naturally 

Conjunction before a Substantive.

RULE XXXIII. A circular stroke, in Form of a short-hand *l*, drawn through the first Consonant of a Conjunction, with the Bend out-wards from the supposed Centre, denotes the Letter or Letters annexed to be a Substantive: Thus,

709  *fl* for the Lord 

710  *al* and the Lightenings

The Conjunction before a Pronoun.

RULE XXXIV. The Curve turned inwards: Thus,

711  *nm* neither mine 

712  *ntb* nor thine 

Note, S stands for the compound Conjunctions so that, or seeing that, and wh, (174) for whether nor not: Thus,

- I cannot tell
- 713 *ſ* *whj* whether or not John---Is
in Town
- 714 *ſ* *ſ* seeing that it---is so, why---

The Conjunction before an Adjective.

RULE XXXV. *Ever* instead of the *Curve*: Thus,

- 715 *ſ* *ſ* for all---Flesh had corrupted
their Way

In Compound Contractions.

RULE XXXVI. Conjunctions are marked as in Rule 33, if any other part of Speech succeed: Thus,

- 716 *ſ* *ſwl* for with the Lord---is Mer-
cy. Rule 33 and 18
- 717 *ſ* *ſtim* for to him---that worketh.
Rule 33 and 12

Primi-

Primitive Pronouns before Verbs present.

RULE XXXVII. A Letter crossed with a straight Hair-stroke denotes it one of the primitive Pronouns, *I, thou, you, he, she, it, we, ye, they*, before a Verb of the present Time, as *love, lovest, loveth, loves*, which Verb may contain one or more Letters at Discretion: Thus,

718  *ivl* I value---him for his Honesty

The said Pronouns before Verbs past.

RULE XXXVIII. Bend one end of the Stroke the right-hand Way about: Thus,

719  *idl* I delivered---unto you that
which---

The said Pronouns followed by Participles in ing.

RULE XXXIX. Bend one end of the Stroke the left-hand Way about: Thus,

720  *hds* he discovering---the Cheat

Primitive and derivative Pronouns following Verbs.

RULE XL. Primitive or derivative Pronouns may be joined to the Verb preceding without any Mark or Point, and that when the Verb is expressed by either one or more Letters, as thought necessary to make it understood: For according to that common Observation, if it should sometimes happen that the Letters, composing the Verb and Pronoun, form some foreign single Word, it will scarcely ever so happen that this Word will suit the Place and agree with the Context: Example,

721 *mus* made us ---- and not we
ourselves

Note, From what has been advanced, the Learner may observe how the Conjunction, primitive Pronoun, Verb, Pronoun, and Adverb, may be all joined thus,

722 *for he delivered us mightily*

Parti-

Particles in general.

RULE XLI. *T* for *the* and *it*, *n* for *not* and *in*, with every other Word that is usually expressed singly by a single Consonant, or other uncompoundd Character, (with only a Vowel or diphthong before or after it) may (as many as occur) be joined together. A Plurality of Words will be sufficiently distinguished by an absolute Character for a Word in the Conjunction, such as *belong* No. 13. *c* large for *Church* or *Child*, 19 Part II. *great* 34. *his* 36. *this* 38. *Christ* 48. *large* 51. *long* 52. *little* 53. *shall* 54. *meant* 59. with the running-hand Letters and their Derivatives: If no such distinguishing Character occur, put a little short-hand *l* (if you think necessary) over some Consonant in the Conjunction, but if it contain *a*, *e*, or *i*, standing for a whole Word, such Word must have a Mark over it. If two Vowels making two whole Words occur, you may put a straight Dash over both: Thus,

723 *so* *he* on his *Bed*

724 *isamorat* I saw him or at
 725 *adicomfo* and did I come fo

**Words repeated and Words occurring in
 Opposition or Contradistinction.**

RULE XLII. Write only the initial
 Consonants or Prepositions: Thus,---If he
 is punished who---much rather should he be
 137 \ *p* punished,---who---This Con-
 cernment should take Place of all other

63 *con* Concernments. As our
 greatest Blessings are of
 a spiritual Nature, so our
 64 *gk* } greatest Curses --- are also of a
 65 *fn* } spiritual Nature

These Contractions may be distinguished
 by a small cross stroke at their Tip-end, if
 thought necessary, thus, To be viciously
 inclined is the greatest of Curses; but to be
 726 *vn* virtuously inclined --- is the
 727 *gfb* greatest of Blessings

General Remarks.

A whole Conjunction of Words is to
 have only one Point, or other Mark to
 distinguish

distinguish it such, except it be a Compound Contraction.

Each Word in a Conjunction of Words is, in general, to have but one Consonant, especially in such Conjunctions as are distinguished by Points, and one Consonant, each Word, in such situation, must ever have, except the Contraction falls under Rule XLI.

Initial Vowels (especially of principal Words) in Conjunctions, ought in general, either to be signified by the Vowel-point, and then such Point distinguishes the Conjunction, or, if the Conjunction requires a Mark or Point in another Place, then the Vowel-character is to be wrote if Dispatch will permit.

As many Vowel-characters may at any Time be wrote as the Writer thinks proper, which are easily distinguished by being, as aforefaid, either round or horizontal; but he should nevertheless be as sparing of these as he conveniently may, because every Short-hand Writer will, I believe, find this

Maxim

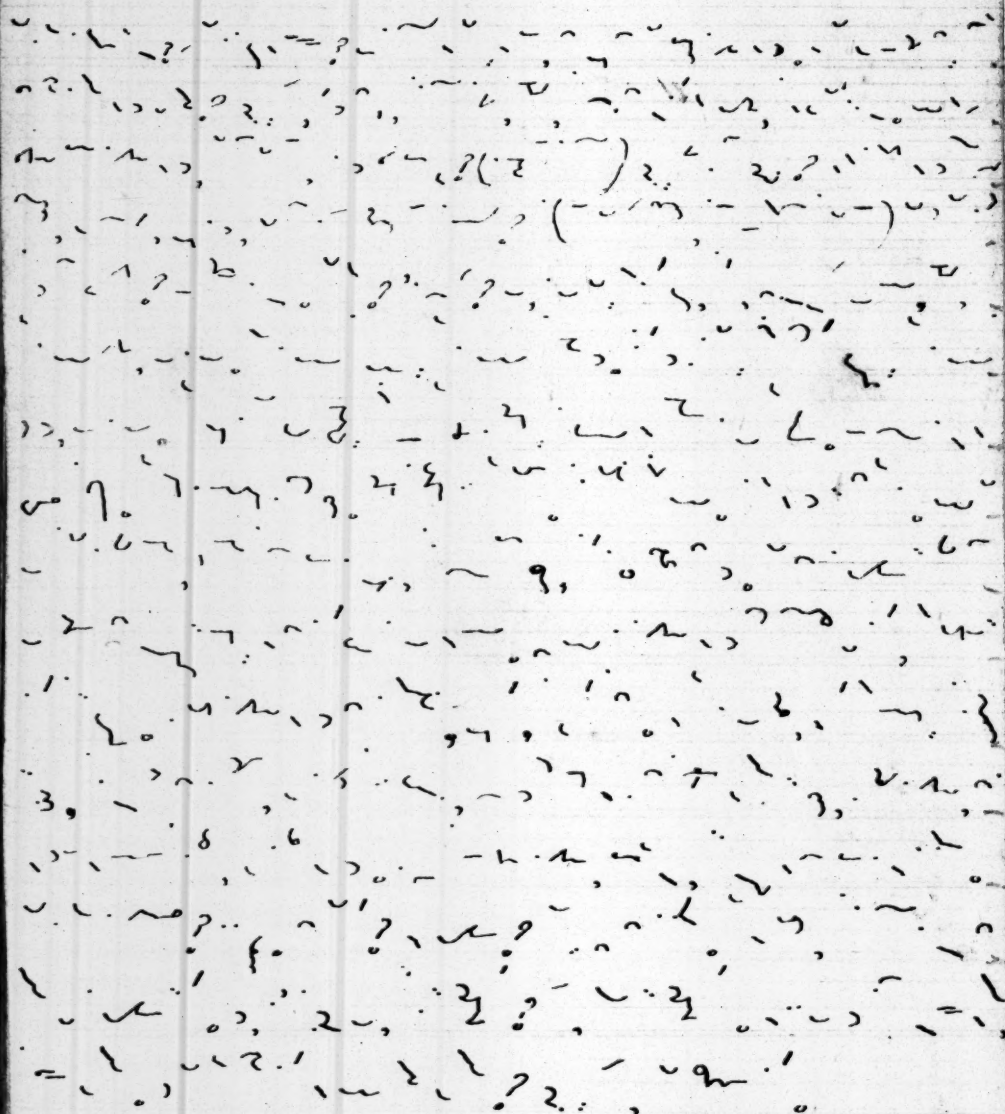
Maxin of BYROM true, "that the shorter
 he writes the shorter he may write;" and
 the Reason, I think, is plainly this, that a
 Part by Habit becomes as the whole, and,
 by Parity of Argument, that Part may
 again, in some Measure, be contracted as
 the whole.

16 DE 51

T H E E N D.



16 DE 51



Hervey 1267 strokes & dots. Moat 794.

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| 9 | o | o | o | o | o | o | o | o | o | o |
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Quadrant of the
1846.

K

THE GROVE.

A SATIRE.

WITH NOTES, INCLUDING VARIOUS ANECDOTES OF

THE KING.

| | | |
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| His R. H. the DUKE of YORK. | Dr. WALCOT, a. P. P. | The Rev. Mr. ROSE. |
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2



TO THE READER.

IT was my original intention to have sent the following sheets into the world without claiming the attention of the public by an acknowledgment of any previous labours. I had changed my style, from that serious mode of animadversion, which has been said to be the natural bent of my genius, to the lighter effusions of sportive censure; and, under this disguise, proposed to listen for some time to the criticisms of those who had doubted the pliability of my talent, and to have stood at length confessed. For a certain reason, however, unnecessary to mention, I was dissuaded from my primary design, and this single leaf was, in consequence of the alteration, inserted, to obviate any impression which the want of explanation might have occasioned.

I shall now, therefore, appear as one whose features you will seldom recognise, and to whose name you must for ever remain a stranger. My firm and unalterable determination to abide concealed, I have before avowed in the strongest terms; but my motive for secretment has never transpired till this moment:—I candidly own it to be the effect of fear! Gnats and fleas can tease a giant! and I am wiser than to rout a nest of hornets with my vizor up.

Many there are, I know, who would, rather than attempt to please all mankind, undertake to perform the thirteenth* and greatest labour of Hercules. But in this we differ. I prefer the former; and do not fear to shew that I shall be able to perfect my task, even to the including of critics. I chose, indeed, this path of poetry for their pleasure, on reading an observation in the *BRITISH CRITIC*, where, reviewing Mr. Edward Hamley's poems, they say, "WE CONFESS OURSELVES TIRED TO DEATH WITH SONNETS." Whatever allusion this had to Mrs. Robinson, Sir B. Boothby, &c. &c. did not concern me; but it certainly seemed to promise a propitious reception to the efforts of a more spirited muse; and stimulated me to commence the present work, which I knew to be a species of writing of infrequent appearance (*eximia, raritate commendat natura*) and for which I thought I might reasonably expect the cordial good will and warm gratitude of the *British Critic*, at least, if not of all the other reviews, who are, I presume, equally disgusted and wearied with feeding daily, without intermission, on the same insipid food as that against which their brethren have fixed such a canon of disapprobation.

* Tertiū hinc decimū labor est durissimū, una

After so much kindness and attention on my part, I can surely have nothing to deprecate in these gentlemen. I know of nothing; yet some, perhaps, may hastily affirm that they will accuse my lines of a deficiency of polish, a lack of limæ labor et mora; but I cannot think it; they are better judges, and will, I am sure, confess that they form, if any thing, a dress infinitely too costly for the rogues that strut in them.

Next for those I have taken the trouble to correct:—Can they be displeased with me? Certainly not. No truly wise man was ever angry at being told of his faults; and I'll answer for it that no one I have mentioned will admit that he is any thing else. Had I praised them—then, indeed, I might have given them cause of complaint; but thank heaven I am innocent of that! I should be sorry to write so cruel a satire upon my fellow creatures.

Being secure, therefore, of pleasing the critics, by whom I am to be judged, and the infantes barbati, or bearded infants, by whom I am to be read, I have little to apprehend from any other quarter: from managers of theatres, and players nothing!—though it might seem, at the first blush, to promise the contrary:—they are, I am aware, a people, who, like spaniels, or the wives of Moscovites, (and of Englishmen, for what I know) love you the more, the more you beat them.

Added to these good reasons I have to think I shall please every body, Dr. Young affords me one to prove that I can never be the object of blame:

*“ For since from life I take the draughts you see,
“ If men dislike them, do they censure you?”*

He then says, though less to my peaceable purpose, that

*“ The fool and knave 'tis glorious to offend,
“ And god-like the attempt the world to mend.”*

And now, to be serious, I cannot but conclude, in alluding to what is to come, by exclaiming with Juvenal, Nos utinam vani.

“ Would it were all a fable that you read!”

THE GROVE.

A SATIRE.

TO DORSET, DRYDEN;---POPE to ST. JOHN sung;---

And WALPOLE sanctified the verse of YOUNG.

Hail, happy Bards ! whose songs with justice claim

An everlasting monument of Fame!

How blest were ye, to pour your tuneful lays

To LORDS!* whose judgment taught them how to praise;

Who, by applauding yours, their genius prov'd---

Who lov'd the Muse, and were by her belov'd.

* Our author does not here allude to the names quoted, so much as to the many peers not less distinguished by their merit than their rank, to whom DRYDEN, POPE, and YOUNG addressed most of their works. But our present peers are of a very different cast. What, for instance, are we to think of the DUKE OF DORSET, when we are told that two clergymen being candidates for a living in his Grace's presentation, he bestowed it on the best *batfman*!

Not so with us---those worthful times are past,
 And now in vain around my eyes I cast;
 No GENIUS greets me, and its aid affords;
 No welcome poets meet among *our* LORDS.
 In HOMER's strain could I my thoughts rehearse,
 Where is the PEER to patronise my verse?
 Where is the LORD, *on earth*, to comprehend it?
 And, where, ah! where's the bookseller to vend it.
 Sad, barren age! when such a bard as I
 Can no *bright star* to *grace* his work descry!
 None that might charm the thunder of his foes,
 And give the POET's mind to soft repose,
 Round him the blaze of all its virtues shed,
 And harmless save his yet unlaurell'd head.
 The LEEDS and MULGRAVES of our hapless days,
 Those *ballad-writing* LORDS, whose loyal lays
 Could scarce applause obtain in *pantomime*,
 Would little dignify my loftier rhyme.
 Such should I laud, for each exalted grace,
 The world would say I mock'd the *glitt'ring* race;

And coax'd them on, like *Russia's* *beast* ill-fated,
 Most strok'd and fawn'd upon when to be baited.
 Would SHEFFIELD'S name secure me on the shelf,
 As safe as GIBBON'S has secur'd himself?
 Can HE adorn *my* work, augment *my* fame,
 Who owes *his* little to another's name?
 Vain thought! as soon SIR WILLIAM'S might engage
 Mankind to look with reverence on my page.
 (Yet PULT'NEY much in numbers takes delight,
 And o'er the *book of books** turnsday and night.)

* The book of books, according to SIR WILLIAM PULTENEY, is his banker's book, with which he constantly follows the advice of HORACE.

Nocturna versate manu, versate diurna.

The richness of SIR W's purse is only equalled by the poverty of his spirit. One day he sent in great haste for Mr. S***, M. P. his brewer; who being ushered into the Baronet's presence, was informed, *very seriously*, that two barrels of the beer he had sent in six months before, had suffered a little by a thunder storm, and wished to know what he could afford to give for it. "Give? Nothing," replied GEORGE, "if it is four." The Baronet, extremely shagreened, said, "Come, come, you must offer me something. You know you can always throw it among your other beer, and the sourness will not be perceived." S. after much entreaty, agreed to give about four shillings and sixpence for the two barrels, which the Baronet accepted, and they were accordingly conveyed to the brew-house. This bargain struck, SIR W. proposed to sell him, very cheap, some cyder of his own

Or PoETS heed a BOOTHBY's smile or frown,

Who deigns to read no verses but his own.

Alas! no titled head of worth I view---

" 'Tis true 'tis pity; pity 'tis, 'tis true."

None that has merit to deserve the place,

Which empty shall remain, to their disgrace.

" Empty," you cry. " No PATRON chose at last---

" This *Preface* then *means nothing?*" Not so fast :---

My *Preface* unsubstantial, I allow,

But still it has its *meaning*, as I'll shew.

The *pot-boy* spares no froth, to serve the *till*,

Aware, not less than I, *all helps to fill!*

This clear'd! *off now* I'll leave, nor think it sin,

My "*faces damnable*," and straight begin.

Say, O my Muse, for thou alone can'st tell,

Who on *Parnassus* ever lov'd to dwell;

making, " which," said he, " you'll send to your public houses, and they'll soon put it off amongst their customers, I warrant you." Here GEORGE declared that he had taken the four beer to oblige SIR W. but he'd be d---d if he'd have any thing to do with his four cyder. *Hic finis fandi*: and they parted in a humour not much *sweeter* than the subjects that had occasioned their meeting.

How o'er its heights, and through its vales and glades,
 The God of Wit, and the AONIAN MAIDS,
 With Graces fair, unzon'd, disport away,
 Join'd by the smiling Hours the live-long day.
 Mid dulcet sounds to soft Æolian strains,
 The DEITY in peace eternal reigns.
 Not so, times gone, when* the far-darting God,
 For clam'rous cries, scarce knew what 'twas to nod;
 When invocations and petitions rose,
 And all the Mount was all things but repose.

But May day last,

Or ages past,

The hour precise, the MUSE forgets I vow,
 And BARDS are poor chronologists we know,
 APOLLO, curious to discern the cause,
 Why thus the world agreed to scorn his laws,
 And scribble on regardless of his frown,
 Glutting with *plays* and *rhymes* the senseless town.

* *Ἐντολὸς Ἀπολλωνίου*. A title given to Apollo by Homer, on account of his darting his rays to every quarter of the globe.

D
 See note to v. 71. Ed. 2. in Delph. Ed. Virg.

(For write he knew they did, and ever will,
 While lives a *goose* to yield his kins a *quill*.)
 Anxious to learn, who led the empty race,
 And *dealt out* inspiration in his place---
 The day elect, to MERCURY he nam'd,
 And quick 'twas through the *letter'd* world proclaim'd,
 When to the God's abode should grateful rise,
 The *fumes* of *genuine wit* in sacrifice---
 Each BARD to blazon then his merits forth,
 And CHRYSSES*, *Pæan's priest*, to tell their worth.
 Two AMPHORAS the God on him bestow'd;
 This *Lethe* held, from that *Ambrosia* † flow'd:
 This could confer oblivion to a name,
 And that, O great reward! IMMORTAL FAME.
 Next in a sacred grove, to Wonder's gaze,
 The SPIRITS of the place, an altar raise;

* Chryses, Homer tells us, was the priest of Apollo.

Χρυσον τιμωσ' ἀγχιθεα.

† Ambrosia signifies any thing immortal; and, from its having the power of bestowing immortality, was said to be eaten or drunk by the gods.

See note to v. 71. Ecl. 5. in Delph. Ed. Virg.

And there PAN, WOOD NYMPHS, SATYRS, FAWNS, and all
The *Sylvan train*, attend to CHRYSSES' call:

For *olive, laurel, palm*, with speed they bound,

And soon with choicest boughs bestrew the ground.

To please the *God*, the *priest* now skilful proves,

And decks his altar with the *wreaths* he loves.

All things prepar'd---the hour appointed come,

A crowd the air impregn with deaf'ning hum.

In vain a SYBIL at yon op'ning stands,

And loud vociferates, with outstretch'd hands,

" * Far, far, O far ! from hence ye *Dullards* rove,

" Nor dare your steps profane this sacred grove."

For see where VANITY, beneath her wings,

Whole legions of her *darling children* brings;

Infatuate and *dull*, by her inspir'd,

The *host* presume they are by CYNTHIUS fir'd.

First of her train, MALONE, the fav'rite, led,

The GROVE with vent'rous steps essays to tread---

* ————"Procul ô, procul este profani
Conclamat Vates," totoque absistite luco.

Now rushes in! Alarm'd the SYBIL flies,
 Shrieks o'er the plain, and fills the vale with cries.
 Unaw'd, along he moves, erect his gait,
 With comments loaded, and in pride elate.
 Near CHRYSSES, FAME unseen, with friendly voice,
 Assists *his* judgment, and directs *his* choice.
 As each appears, she scans his merit free,
 And, O poor EDMOND! how she mangled thee!
 Not EARDLEY falls on *pork* with half the goût,
 She fell on *thee*, and swore the charge was true.
 She call'd *thee* "ign'rant, impudent, and vain;
 "The *moth* of *genius*, and GREAT SHAKSPEARE'S bane.
 "To think thy darkness could illume his sense,
 "His pow'rs be strengthen'd by thy impotence,

* We have often dined with LORD EARDLEY, and observed that the first thing he does is to cast his eye over the several dishes on the table, and if there chance to be pork, in any shape, either leg, spare-rib, griskin, bacon, ham, or even a sausage, he instantly dispatches his plate for a part of it, to avoid being taken for a Jew. However, we can assure his Lordship that a man is not the less a Jew for eating pork, than the DUKE OF YORK is a husband because he happens to love his wife.

The Jews, says Juvenal, took pity on their pigs, and let them live to a good old age.

—*Vetus indulget senibus clementia porcis.*

Happy the pig that liv'd in ancient days!

" His wit made clear, by thy sad explanations,

" A mildew on his brightest emanations.*

" Presumptuous *thing* ! whose comments none would greet,

" Though tack'd to †SHAKSPEARE'S rear'd in *Norfolk-street*.

Thus then proceeded the indignant dame,

‡ Daughter of GOLDEN *Hope*, immortal *Fame*:

* The esteem in which the works of the *multitudinous* commentators on Shakspeare are held will appear obvious from the great price given for the old editions of our bard, which we cannot attribute to any thing more than to their being free from the gloomy elucidations of such glossographers as Mr. MALONE, and we are of opinion that a SHAKSPEARE, escaped from all his commentators, must be considered as one amongst the innumerable *desiderata* in English literature.

† The reason why Mr. MALONE did not go to see *Ireland's Irish Shakspeare* was not, as it was industriously reported, because he was sure the papers were illegitimate, but because he was conscious that he was no judge, if he saw them, whether they were so or not, and therefore thought it better to leave it to the public to decide for him. Nor did a bulky volume he wrote, replete with commonplace arguments and misrepresentations, to prove that they were spurious, appear until the fallacy of them was unequivocally established.

We do not wish, however, to discourage Mr. MALONE, as a commentator, by any means, but we wish him to learn the weight his shoulders can bear, before he takes up the load in earnest. Doctor Johnson declared that he thought Mr. STEEVENS very able to write a commentary on TOM THUMB:—what if Mr. M. was to try his genius on JACK HICKATHRIFT, or JACK the Giant-killer?

‡ Εἰπε μοι, ὦ χρυσεὸς τέκνον
ἐλπίδος, ἀμείροτε φάμα.

Soph. Œdip. Tyr. v. 161.

E

“ Not such the works, good CHRYSSES, e’er allow

“ Worthy the GOD that * bears the silver bow.

“ Not such the works to healthful minds allied,

“ From genius rising, and of sense the pride ;

“ But got by *Vanity*, to *Folly* known,

“ And borne (disgraceful burthen!) by MALONE.”

Here EDMOND of his toils an off’ring makes---

The solemn PRIEST the *votive volume* takes,

And bids retire !---for, till the last appears,

No one, of all around, his judgment hears.

FAME now a pair †*well-spectacl’d* perceives,

Of whom she thus her information gives.

“ *Two Democrats* I ken, with faces evil,

“ That hate a title, as they hate the *Devil*.

“ Or say they do ! but hypocrites, I ween,

“ For, glaring thro’ their rags, their pride is seen.

“ Not MARLBORO’S‡ DUKE, more odious pride reveals,

* *Αργυροτόξος*. An appellation for APOLLO, so well known among the ancients that it was unnecessary to add a proper name to it.

† HOMER’S *Ευκνημιδες ακαιοι* seems to have hinted this epithet to the poet.

‡ The Duke of Marlborough’s mother fell in love with the tutor to the Duke’s sons, who, on condition that he relinquished all thoughts of the old girl, was pre-

" Than furly HOLCROFT*, or than GODWIN feels.
 " Still contradict they, by their practice, clear,
 " What, foes to peace, they pour in ev'ry ear.
 " Equality they preach, when pow'r they'd gain,
 " As all decry the thing they would obtain :
 " The weak misleading, who alone will throng
 " To listen to the SYREN's artful song.

ferred in the church, by his Grace's intercession, until he at length became Archbishop of Canterbury. Lately, another of the clergy, Mr. Nares, an *ir-reverend* dog, very likely in consequence of the prelate's success, has run away with one of his daughters. The Duke, however, need not much lament the match, as *an alliance with the Church* does not promise to lower the pride of the family, which is what he seems most to value in this world.

* Holcroft is one of those PLEBEII PHILOSOPHY, the bottom of whose tub, like that of Diogenes, will not bear too close an examination. As the pride of the philosopher was said *to be seen through his rags*, so may we see the most evident aristocratical disposition in Mr. H's most democratical actions.

" He prates of tyranny amongst the great,

" Himself a tyrant in his petty state."

We hear that Mr. H. is exceedingly fond and careful of the Rosinante he rides in the park, to enjoy in idea the *digito monstrati, et dicier: Hic est*, for the benefit of his health: seeing him well fed, rubbed down, and kept in the best condition. If this be true, we, knowing his conduct towards his children, can only observe, with a trifling alteration, what Ælian reports the cynic philosopher of Sinope to have said of the Megarians. Εὐχέτο Μεγαρέων ἄνδρος κριος εἶναι μᾶλλον ἢ υἱός. *We would rather be his horse than his son.*

- “ ‘ My fellow citizens ! our griefs are one,
 “ ‘ Our rights are trampled on, our freedom gone !
 “ ‘ Sure were not all the free-born Briton fled,
 “ ‘ Yourself would lead, not thus be tamely led.’
 “ To this effect, I’ve known them oft declaim,
 “ And into mind as oft this story came.
 “ A serpent once, while bending on his way,
 “ Thus sudden heard, his *tail* begin to say :---
 “ ‘ Methinks you’ve *led* enough---so stop, my friend,
 “ ‘ Now I’ll lead you---we’ll try the other end.’
 “ Vain strives the *head* this folly to oppose,
 “ The *tail* the better gets, and off it goes :
 “ But, blind and senseless, to each scrape a prey,
 “ Soon begs the *head* again would *lead* the way.
 “ And so ’twould be could such with men prevail,
 “ They’d be the *head*, but subject to the *tail*.
 “ Which, heedless of command, and deaf to reason
 “ Would lead, in breathless fear, these sons of treason.
 “ *So four fierce couriers starting to the race,
 “ Scour through the plain, and lengthen ev’ry pace;

* Georg. I. v. 512. We are aware that *Servius* does not admit these lines to be intended by Virgil as a simile; however, as such they answered our author’s purpose, and he has availed himself of a very good translation.

" Nor reins, nor curbs, nor threat'ning cries they fear,

" But force along the trembling charioteer.

" And when reflection came, the mob, though late,

" Would yield themselves to peace, their chiefs to fate.

" Alike the acts of *Fox and SHERRY† teach,

" To doubt the candour of a specious speech.

* When these two Gentlemen are loud in their *clamour for reform*, and condemn with virulence the conduct of ministers, this is the reply which should be invariably made to them: "Whatever you find amiss in us, mend in yourselves." At present, as PLUTARCH observes, they are physicians to others at the time they are themselves completely covered with ulcers. *Αλλων ιατρος, αυτος ελκεσι βρουων.*

Mr. Fox's late behaviour has, however, exculpated him from the odium of deceit; for he proved, in the highest degree, the sincerity of his wishes for a reform, when he declared, in his speech on Mr. GREY's motion, that "he should certainly think himself justified in giving more of *his time to his own private concerns than he had hitherto done*, and less of it to FRUITLESS (a many meaning word) exertions in that house." This is the act of Wisdom! And we cannot help saying to the remainder of Opposition, "Go thou and do like-WISE."

† We confess that we have often been struck with the resemblance that exists between certain opposition members and a mountebank assisted by two Merry Andrews. Fox, like the mountebank, speaks to his auditors as *seriously* as he is able—then either Sheridan or Courtenay, his two Merry Andrews, comes forward, and endeavours by his whimsicality to aid the manœuvres of his master. But is this what we expect from men elected to meet and deliberate for the welfare of a kingdom? Surely not! and we lament to see Sheridan, who is capable of better things, make himself

—————Παντι δ' ἐν ἔργῳ

Μωμος—————

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 " ' Our rights are traml'd on, our freedom gone !
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 " To this effect, I've known them oft declaim,
 " And into mind as oft this story came.
 " A serpent once, while bending on his way,
 " Thus fudden heard, his *tail* begin to fay :---
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 " ' Now I'll lead you---we'll try the other end.'
 " Vain strives the *head* this folly to oppose,
 " The *tail* the better gets, and off it goes :
 " But, blind and senseless, to each scrape a prey,
 " Soon begs the *head* again would *lead* the way.
 " And so 'twould be could such with men prevail,
 " They'd be the *head*, but subject to the *tail*.
 " Which, heedless of command, and deaf to reason
 " Would lead, in breathless fear, these sons of treason.
 " *So four fierce coursers starting to the race,
 " Scour through the plain, and lengthen ev'ry pace;

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-----Παντι δ' ἐπ' ἐργῶν

Μωμος-----

“ When men for order and amendment storn,
 “ Who’re most disorderly, and past reform;
 “ *When, right or wrong, all motions are withstood,
 “ None can but deem them champions of *our* good.
 “ And, since to many STEPHEN’S yields a seat,
 “ That bailiffs shirk and trotting †butchers beat,

* We all, in every station, oppose the thing that militates against our pleasure. The gentlemen who review in the British Critic, clearly evince, by their observations on Mr. ADAM CLARKE’S dissertation on the use and abuse of tobacco, how much they *feel themselves affected* by his expositions of its baneful effects. Added to what Mr. C. says against it, J. HELVIGIUS asserts that two Dutchmen died apoplectic immediately after smoking, and the head of one being opened, they found his brain entirely wasted; notwithstanding which, these critical gentlemen, through fear, or hope, or love of the vice, oppose the opinion strenuously, and are bold enough to declare that “they know no instance of men whose brains have been obliterated or tarnished by smoking.” This is affirming much, and we fear for the sake of opposition rather than *from self-experience*.

† When the friends of the youngest THELLUSSON proposed making him a member of parliament, he said, “he did not understand exactly what it was to be in parliament, or what they meant by constituents in the country; but if there was any necessity to go backwards and forwards *for their orders*, he’d be d—d if he could not trot down as fast as any member of parliament in the kingdom.

The CITY LIGHT HORSE, a corps of which Master Charles is a *redoubted member*, being *tam coquo quam marte*, instituted, at the commencement of their *peaceable campaign*, a mess three times a week at the British Coffee-house, and three times at the London Tavern. It soon dwindled, however, for *private reasons*, to

" Who would not, soon as there, with truth I speak,

" In STEPHEN'S *other house* for virtue seek ?

" Fools for philosophers with numbers pass,

" As for the lion once the braying ass :

" So GODWIN mark, in words of wond'rous feature,

" But seen in truth, a weakly little creature.

" HOLCROFT his type, by slavish passions furl'd,

" A peevish insect wriggling through the world.

" Their philosophic works---for those they bring---

" From wild, absurd, chaotic notions spring.

" Utopian schemes, that may pervert the mind,

" But ne'er produce advantage to mankind.

" Nor hence alone, desertless they advance,

" For all this *nothing's* smuggled o'er from France."*

once a week at each, and at present the gallant corps, wishing, without doubt, to avoid shedding blood, dine but once a month at the British.

A further anecdote of this hopeful family.—The other member-brother, about two months after he had bought his seat, coming into Drury-Lane theatre when the house had broke up, began talking vehemently of something very strange which had happened that night in the course of the debate. " A thing, Sir," said he, to an old gentleman, " that never happened before."—" In your remembrance, I presume you mean," replied the other.

* For all the new-fangled doctrine and insane philosophy with which Messrs. GODWIN and HOLCROFT have filled their volumes, they are indebted to an inge-

Yet had she said, but fairer scenes invite,
 And tempt her to a task of more delight.
He comes, whom she has sung from eve to morn,
 And far upon her lusty pinions borne.
 "As MARO modest; foe to pomp and state;
 "Noble in virtue, as in genius great;
 "In whose soft song, where sweetest flowers abound,
 "Each charm of sense and virile mind is found."
 Thus HAYLEY, bard divine! she pour'd thy praise,
 And promis'd fame eternal to thy lays.
 But still she'd sorrow as she paid thy due,
 To know thy verses, HAYLEY, were *so few*:

nious but hair-brained unprofitable Frenchman, whose way of thinking and mode of reasoning so much delighted them, that they kept him for a considerable time at their mutual expence; and after pleasing themselves for many months with chasing the gaudy butterflies the Frenchman let loose to divert them, they at length presented the public with a great deal of *pomp and circumstance*, the subjects of their entertainment. We may say of the works of these gentlemen what Johnson said of Priestley's Theology, "they tend to unsettle every thing, and yet settle nothing."

It must be a matter of special ridicule to see a man, like GODWIN, undertake, as he does in his *Essays*, to point out the inelegancies, &c. in the language of the first writers of the two last centuries, while he is continually betraying an unpardonable ignorance of the commonest rules of grammar. Witness his XIV. *Essay*, page 120. "He grows hourly more estranged *to* (from) the liberal sentiments of equality." Sic passim.

For fain amid thy laurels, justly thine,
 She yet would wreaths with hand unsparing twine.
 "Such, such," she cried, "O CHRYSSES you'll approve,
 "A tribute worthy of the *Son of Jove."
 Then turn'd to hail, by poverty oppress'd,
 One whom, from north to south, from east to west,
 So great his worth, so high to praise his claim,
 Her trump had blown, and honour'd was his name!
 Was honour'd? Is! DE LOLME none would decry---
 But ah! how few for suff'ring Genius sigh!
 All laud his work, its sterling merits feel,
 Yet, careless, see their author want a †meal!

* Διος υιος.

HOM.

† *De Lolme*, who wrote on the constitution a most valuable and admired work, is suffered to feel the pangs of want, and the inflictions of disease, unpitied and unrelieved. Some trifle has been sent him by the Literary Fund, to which he was necessitated to apply; but we have heard of no other succour he has received. That such a man should need wherewith to buy him bread is a disgrace to any civilized country in which he may live, and we sincerely hope it will be soon removed from our own. JUVENAL, thy words have been realized:

———Cum fregit subsellia versu,

Esurit!———

How, Fortune, art thou hateful, for passing over such a being, to pour thy favours into the lap of Folly or of Vice.

Ye that would be by after ages known,
 No pillars rear of perishable stone---
 Let here your wealth its cheering aid impart,
 And ceaseless live in ev'ry good man's heart :
 More blest'd thy name, more worthy to be prais'd
 Than he whose gold a pyramid has rais'd.*
 Long, long, DE LOLME, thy labours FAME commends,
 And drops a tear, as forc'd from thee she bends

* There are many in this kingdom who vainly expect to eternize their memory by building monuments of various descriptions, while they permit men to die in want, the opitulation of whom, would have raised a pile, in the eyes of humanity that ages yet to come would hail with blessings.

But, stranger yet than all, it is, that there *lives a man*, who by lofty structures would perpetuate a name, the remembrance of which can never exist unaccompanied by disgrace; and thus fixes he an eternal blush on the cheek of his whole posterity. If such men are not willing to gain a renown for good deeds, they had better seek oblivion than fame—

“Glad to be hid, and proud to be forgot.” JOHNSON.

SIR JAMES MARRIOT, judge of the High Court of Admiralty, is one also who imagines that adorning the place where his remains are to be deposited will form a brighter trait in his memory than would the record of his having expended the same sum in relieving the distresses of the living. SIR JAMES, (unlike Mausolus, who left it to his wife) has himself erected a Mausoleum at his country seat, for this purpose, and exhibits it to his visitors with remarks replete with all the whim, wit, and humor, that distinguish those of the Cicerone of Westminster Abbey. He has also written his epitaph, which is equally remarkable for its *extreme* modesty as for the *wonderful truths* it contains.

Her eyes, where other subjects, food for mirth,
 All rich endow'd with folly at their birth,
 Present a sight, though grievous, hateful less
 Than minds like thine, afflicted by distress.
 Scarce pass'd the thought, when gliding through the GROVE
 Two objects mark'd the *Messenger of JOVE.
 The one, a countenance *half* human shews;
 And 'tis a face, because it has a *nose*.
 The next displays, deceitless as to wits,
 A *front* where "fat contented Ign'rance fits."
 "BOADEN the first, the latter ANDREWS nam'd,
 "Of †*policies* and *checks* both writers fam'd."

So CHRYSSES' monitor resum'd her strain,
 But found to note them as they came was vain;
 For now the giddy mob advance apace,
 Impell'd by VANITY to meet disgrace.

* Διος αγγελος. HOM.

† That is, we suppose, the one for making out checks, and the other for writing policies—Mr. BOADEN having been a banker's clerk, and Mr. ANDREWS, M. P. being an underwriter.

Here FAME, her banners streaming in the skies,
The Goddess first, exclaiming thus, descries.

“ O VANITY! to thee ’twas left to prove
“ All wisdom needless where thou deign’st to love;
“ To make men think they’re wise, and women fair,
“ Merely, ye Gods! because they wish they were
“ To make a very *clod*, e’en ANDREWS, dream
“ He’d drain’d and swallow’d all Castalia’s stream :
“ Then, by his MUSE* *well fir’d*, and led by thee,
“ Mistake his †bungling rhymes for poetry.

* We are not certain whether the lady Mr. ANDREWS keeps is here alluded to, but we should think she is, as we do not know any other muse *he has* who ever does him that favour.

† We refer the reader to Mr. ANDREWS’s epilogues for the true bathos of wit, and the pure “*lapidary style*” of poetry. His epilogue to Reynolds’s comedy, called Fortune’s Fool, would disgrace the *lamplighter’s address to their worthy masters and mistresses* at Christmas. And, from such a specimen, we doubt whether they would accept him for their *laureat*. However, we have heard it said that it is not wholly the production of the great legislator, *playwright*, gunpowder merchant, epilogue-maker, and underwriter, but composed at a tavern by subscription,—MORTON, PASQUIN, ANDREWS, MUNDEN, BOADEN, and several others being present. And hence we learn, before this mighty epilogue

“ ————— saw the light,

“ How many dunces met, and clubb’d their mite.”

Verbal Criticism, a Satire.

" How great thy fway! to thee what numbers bend,
 " Who, shunn'd by WISDOM, seek in thee a friend:
 " Nor fruitless 'fore thine ample shrine they fall,
 " For thou wilt hear their prayers, and grant them all.
 " From thence, *fatigued, not fatiated, retires---
 " †By thee call'd BILLY, JEMMY by his fires:
 " Who, dead, in ‡Poet's Corner claims a station,
 " Which should and must be paid for by the nation.
 " How can they less to heav'n in thanks be found
 " When, kind, it lays their JEMMY under ground?

* Et lassata—necdum satiata recessit. JUV. VI. v. 129.

† Our author here imitates the great Homer, and not unhappily.

Ον Βριστεων καλεσσι Θεοι, ανδρες δε τι παντες
 Αργαίων-----

IL. I. v. 403.

Mr. BOADEN was christened or named (for whether he be Jew or Christian we know not) *James*, but he is better known, among the players, and his friends by the name of *Billy*, which name he acquired through his excessive vanity, avowing himself equal to SHAKSPEARE, and that he soon expected to give "*Billy the go bye.*"

‡ Mr. BOADEN assures every body that he has a *niche* appointed for him in the Abbey whenever he dies. But we presume, if we may be allowed a pun, that he only has an *itch* to have one, without seriously intending to carry his intolerable vanity so far as the grave.

- " He quick can turn---so vers'd in playhouse cant---
 " His comic efforts into tragic rant.*
 " Prodigious bard ! what magic humour's thine,
 " That can in sock as well as buskin shine !
 " On such a glare what mortal eye can gaze ?
 " O wit profound ! without the reach of praise.
 " Scorn then the chiefs that chase thee from their stages,
 " And keep thy works for more congenial ages ;
 " Nor fear but Time will soon that period bring
 " When men shall lift and praise, though BOADEN sing.
 " For ah ! too near I see the fatal day
 " When Dullness shall have universal sway !
 " The hours approach, my voice prophetic mark,
 " (Unlike the present as the light from dark :)
 " When Truth the world shall quit, her *much-lov'd* fane,
 " And strange Confusion stalk through ev'ry brain.
 " †CAWDOR shall then be known as CÆSAR brave,

* We are told that Mr. BOADEN absolutely offered to turn a comedy, refused by Mr. HARRIS, which he sent to Drury-Lane, into a tragedy, on Mr. WROUGHTON assuring him that it was much too dull for comedy.

* When LORD CAWDOR came from Wales to give an account of his having secured the *French invaders*, he was so determined to impress the DUKE OF YORK

“ And *HARRIS, wond’rous! seem no more a k----.

“ Then PHILLIPS’ pencil shall the cloth adorn,

“ And all the laurels be by BIFIELD worn.

with an opinion of his bravery and warlike disposition, that he never had his cloaths brushed or his boots cleaned while he was in town, but continually went to the Duke’s levee, with a long rusty sword by his side, and accoutred in the Belligerent-like condition we have just described. On which the DUKE OF YORK one day pleasantly observed, that “he imagined LORD CAWDOR intended to preserve his sword, boots, and gauntlets, as they were, in the archives of his house, to commemorate the service he had seen and rendered his country.” It would, however, be better, perhaps, if his Lordship should devote them to his tutelar saint, SAINT DAVID, in imitation of the ancients, who, whenever they escaped any *imminent danger*, (*like the present for instance*) constantly consecrated some memorial of it in the temples of their Gods.

* Mr. Harris is to authors and players,

Mel in ore

Verba laetis

Fel in Corde

Fraus in factis.



If a player, in a provincial company, makes *any stand*, he or she is instantly decoyed to London, to alarm the other actors, who would otherwise be often demanding an increase of salary. Their novelty attracts for some time, but, when that terminates, they are left out of every play, or put in characters of the least importance, till at length, tired of waiting, and wishing rather to play for nothing than not play at all, they agree to relinquish their engagement, to which the manager, having accomplished his object, very readily consents. They then go into the country, and find that, where they were before esteemed, they are now slighted and despised. And this they totally owe to falling into the hands of such a manager as

“ Then *MALTON thou, with fame, hadst better far’d,

“ Had fate benign thy PROXY GENIUS spar’d ;

HARRIS, who, by repressing their abilities, made them miserable in town, and utterly ruined them in the country.

Such is the character of this man, that his most favourite actor or author speaks of him with the greatest contempt. His conduct with respect to the latter is not a little ludicrous. Nothing is to appear on his boards unaltered by himself. But how does he alter ? In an Irish way, to be sure, for he knows no more of the *laws of letters* than a Bog Trotter. He erases carefully what the author has written, and writes the very same words on the blank side of the paper, at which the dramatist is obliged to smile in silence, and gratify the manager’s ardent wish to have it known to the copyist, and the whole theatre, that he has altered the piece, and given it the *finishing touches*.

This *worthy and ingenious* gentleman has very nearly verified the reason that was given for his enlarging his theatre, namely, that he foresaw, on account of the nature of his amusements, a necessity there would be, ere long, for the greater part of his *audiences to be attended by their nurses*.

* Mr. MALTON is of that numerous body of artists who possess most of their *genius by proxy*. Of that description was Mr. BIFIELD’s. Mr. M. who is now professedly drawing and engraving views round London, and writing the account of them, would have enjoyed the credit of having executed them in a very superior style, but for the death of a second person. At the commencement of his undertaking, he had a little hunch-back’d man, an apprentice, exceedingly ingenious in *aqua tinta* engraving, who, after he had furnished several of the first numbers, died, and with him expired the spirit of the engravings : but had he survived the publication of the views, we should have seen no alteration in Mr. M’s title page—It would still have appeared like the advertisements of a *fellow labourer*, “ *The whole is written and composed, and will be spoken, sung, and accompanied by* “ Mr. DIBDIN.”

“ Then ARNOLD's aid shall *CHARLES unuseful deem,

The EARL OF MACARTNEY's embassy to China furnishes us with another instance of the labours of Genius forming a wreath to deck the temples of Ignorance. There were, on this occasion, engaged, a painter at two hundred pounds per ann. a student in the royal academy at fifty pounds per ann. and an assistant, who were to take draughts of every place deemed worthy of observation, and necessary for elucidating SIR G. STAUNTON's account of the embassy. On their arrival, it was intended that they should pursue a different course through the country, which would be the means of rendering their acquisitions more various and valuable. The painter however finding, or rather knowing, his inability, and desiring to preserve the character he had assumed, never quitted our student during their stay; and for this, added to his situation, he now, without having made one of the designs, enjoys the honour of having executed the whole. And, if any future reward should be bestowed, he will receive it, while the real artist must content himself with

Hos ego vericulos feci, tulit alter honores.

• Can we talk of painting or painters and by any possible means introduce the name of Mr. CHARLES? Can we treat of impudent effrontery, and consummate ignorance, and not pay homage to the great *academean*? Mr. C. conceiving that his fortune would be instantly made, could he once exhibit a picture in the Royal Academy, purchased, from Mr. ARNOLD, a whole-length miniature of (we believe) DIDO, Queen of Carthage, (which now graces the centre of his window in the Strand) for twenty guineas, and sent it to the Exhibition, as the effort of his own pencil. The *bangers*, however, discovered the deception, and inserted the name of the “ true man” in their catalogue. Mr. C. on the Exhibition opening, presented himself at the door as an exhibitor, and was refused admission. A shilling procured it him, as well as every explanation he wanted. Not long

—animus picturâ pascit inani,

but soon presented himself before Mr. A. and insisted on having his money returned, which was also refused, and—we shall say no more about him.

“ And *WEST *the vain*, shall WEST *the modest* seem.

“ †PYE then with numbers new shall charm the ear,

* Mr. WEST, our great historiographer, had some time since recommended to his patronage the son of a Mr. MORE, his wine-merchant. Mr. W. perceiving that the lad had some idea of architecture, procured him admission as a student in the academy. Here he made considerable progress in the mechanical part; such as taking the elevation of churches, &c. Though he had never produced any original designs, his drawings of various edifices were so correct, that he had often experienced the honour of having his productions accepted. The President, seeing his success, noticed him in the most friendly manner. An inadvertent act of his, however, gave suddenly great offence to his patron. Mr. W. on hearing that he had undertaken a drawing of the inside of St. Stephen's church, Warlbrook, was highly delighted, expecting to see his altar-piece there brought into prominent view; but, unluckily for poor MORE, being unable to draw figures, he applied to Mr. NEWTON, of the old society, who bears an eternal hatred to the Royal Academy, to execute it for him. Mr. N. rejoicing in the opportunity that offered itself of indulging his pique against the President, advised MORE by all means to leave it out, and to substitute in its stead a large red curtain, “which,” said he, “will have a wonderful fine effect as it is seen between the columns.” Mr. M. unconscious of offending, approved of the advice, and quickly daubed in a large red curtain.—When the picture was to be presented to the Committee, Mr. WEST made a point of being present to give it his approbation; but on seeing the red curtain blazing through the columns, instead of his altar-piece, the enraged President could scarcely contain himself: he asserted that the work was out of all drawing, and absolutely kicked the picture with his foot. Mr. M. was greatly surprised at finding his picture returned, but the cause being intimated to him, he immediately got a friend to *remove the curtain, and give the altar-piece to the eyes of its enamoured master*. The succeeding year St. Stephen's Church was again sent to the Committee: Mr. W. then altered his tone, and that which was before vile in the extreme, now appeared to be “*all that painting can express*.” In short, the President was pleased—he smiled—and the picture was hung in the best light.

† H. J. PYE translated six of PINDAR's odes, *unfortunately neglected by*

" And *CURTIS, spite of all, a wit appear.

" The †CAKE-SHOP too and PILL-BOX still shall blaze,

" And Bond-Street course without sarcastic gaze.

WEST. The verses in the ninth Olympic beginning, Αἶμα δὲ πάλαιον λέγει οἶνον, Mr.

P. turns thus :

" Old wine delights the taste; *new numbers charm the ear,*

Adding this note: " Perhaps the poet here means to hint to his patron *the advantage he has in having an ode purposely composed for him*, instead of having *only the old one*, common to all the Olympic conquerors." Does not this, from " the idle poet of a king," *smell a little of the shop?* Does it not sound like a petition to his majesty for an augmentation of salary, on account of his *composing an ode purposely for him?*

* The alderman passes for a wit amidst his city friends, and, as we would wish him to preserve that character, we advise him not to let his barber make too free with him, recollecting, or now knowing for the first time, that MIDAS's barber was the first who discovered the secret of his master having ass's ears. Ille qui dem celat, &c. OVID Fab. 5, lib. 1.

† The CAKE-SHOP, and PILL-BOX, are nick-names given, the first by Colonel HANGER, and the latter, on hearing the former, by Sir CHARLES BUNBURY, to two carriages that parade *daily* in Bond-Street. The CAKE-SHOP is a gay family coach belonging to ———, in which are exhibited some very decent girls, with an intention to procure them husbands. The COLONEL either meant, by bestowing this title on the coach, to insinuate that the girls were delicious *cakes*, and calculated to attract the *infants of fashion*, or that, by engaging the attention of the young men, by means of their equipage, they might at length make cakes of them. Sir CHARLES's bye-name of the PILL-BOX, conferred on the other carriage, will need no explanation, when we say that it belongs to Mrs. JOHNSON, and is filled with her nymphs.

"*NICOL no more for canting shall be fam'd,

* NICOL, or OLD NICK, as he is called, the King's bookseller, complains loudly that too many honours are thrust upon him. The manner in which he pours forth his lamentations may give some idea of his character.

"If the King will have me," says he, "what can I do? I'm not a better bookseller than another—I have had a classical education, to be sure; but, Lord, it is too much trouble for me, at my time of life, to run about to sales to buy scarce books and old halfpenny ballads. God knows, I want to live at my ease. But The king says, 'NICK, NICK, OLD NICOL must go.' Nobody'll do but NICOL, and what's to be said."

Some time since DODSLEY the bookseller died, making NICOL his executor, an appointment the latter had been very assiduous to obtain, inviting DODSLEY, who was an old dotard, to his house, and feasting and cajoling him to his purpose.

——me ad se, ad prandium, ad coenam vocant.

Bona mea inhiant.

Periplect. in Mill. Glor.

But after his death, all you could hear from NICOL was, 'Ah poor DODSLEY! Alas, poor fellow, he's gone! Sure the good creature owed me a grudge, or he would never have made me his executor. But so it is; if there is any trouble in any family, it is sure to fall on NICOL's shoulders. Lord help the man, to make me his executor of all men living! I, who, he knew, hated trouble and *meddling with other people's affairs*. Well, friends do take strange liberties with one another, that's certain."

Soon after NICOL had married Alderman BOYDELL's daughter, he made her a present of a fine gaudy dress, to be worn at the Mansion House on its gala days. About the same time the Alderman published a print of the Death of GENERAL WOLF, of which NICOL desired to have a proof impression, which he was refused. A fête was just then going to take place at the Mansion House, when *old Nick* locked up his wife's rich suit, and sent her to her father's to inform him of it, and

"Nor WILSON be, by flood-like syringe, tam'd.

"NICOL *the candid* then mankind shall call,

"And *MORTON *modest* will be nam'd by all.

to whisper in his ear the price of redemption, which his wife, after some time, returned with, in the shape of a proof of GENERAL WOLF. We shall now quit NICOL, and conclude with an anecdote of his Master.

HIS MAJESTY's attempt to visit the Nore was the occasion of two circumstances that deserve to be recorded, and here shall they have a place, which will give them a better presumption of immortality than the graver on sheets of brass or Arundelian marbles. The first was a very handsome compliment paid by the King to Admiral DUNCAN, on the latter's appearing at a levee, soon after GEORGE THE THIRD, like CANUTE THE GREAT, had proved to his courtiers that he had no power over the "roaring sea," and could not "rule the waves."—"I am sorry," said his MAJESTY, "that I was unable to pay you my respects at the Nore."—"I thank your MAJESTY," replied the ADMIRAL, "for the courageous and persevering attempt you were so good as to make." The King then added, "I have learned courage and perseverance from Admiral DUNCAN." The other is, (believe it posterity!) that Lord SPENSER, the FIRST LORD of the ADMIRALTY, was *sea sick*, weathering Limehouse-Reach!

* In consequence of the extraordinary run and attraction of *Blue Beard*, Mr. HARRIS has engaged Mr. MORTON to make a pantomime for him, to run against the bearded champion. This might be considered as an indirect hint to the author, that he would prefer his abilities as a *carpenter*, to his efforts as a dramatic artist. Mr. M. has submitted; and Mr. CROSS, whose genius has been transplanted from the Circus to Covent Garden Theatre, will be placed on the shelf, to view, in silent dudgeon, the *sublime* efforts of Messrs. MORTON, FARLEY,

“ Then KELLY, fure (so will thy voice have thriv’n)

“ Thou’lt sing like any ‘ *Lark at gates of Heav’n* ;”

“ *Thy music than the spheres’ more sweet shall be,

“ And poor STORACE’ll sink to nought by thee!

CRESWELL, and REEVE. In case these *wooden* exhibitions should succeed, the manager will have great advantage in removing his *live lumber*, to make way for the *moving puppets* of the Circus and Mr. ASTLEY’s Amphitheatre of *Arts and Sciences*.

* The late STORACE,

“ Whose notes divine still linger on my ear,”

when composing the music of an opera, used to range for hours in the fields near Mother Red Cap’s: Mr. SHIELDS does the same: and Mr. KELLY, fancying, in the simplicity of his *head and heart*, that these fields have the power of inspiring the imagination with new bars of sweetly-sounding harmony, made them the place of his daily resort while composing his wonderful music to that wonderful production called the *Friend in Need*. Nature here, as in Mr. PORTER’s Chimney Corner, seemed to have formed the composer for the author. Such combinations of dullness and insipidity have not been produced since DUDLEY’s muse was delivered of a dramatic footerkin.

“ Why should not I compose the music to an opera ?” says MICHAEL: “ STORACE and I always worked together—we were like brothers—we went hand in hand—he could do nothing without me. Oh, he was an amazing genius!” All this in a breath has he often repeated. We presume, however, that Mr. K. when he says *they worked together*, and S. could do nothing *without him*, must place himself and his friend in the situation of the *bellows blower* and the *organ player*:—The one found *wind*, the other *music*.

"Of *Sherlock* thus for preaching fam'd,

"*The sexton* reason'd well;

"And *justly* half the merit claim'd,

"Because he rang the bell."

SWIFT.

We shall not decidedly affirm that all the late disturbances in the Sister Kingdom, the seditious movements in England, and the creation of new and arbitrary, but perhaps necessary laws, are totally owing to Mr. K's alteration in our music; but, if we may judge from a passage in PLATO, his music, so different from all other, may have done us injury, and will certainly do us the severest, if not immediately abolished. Οὐδαμὸς γὰρ κινεῖται μῆσις ἀνευ πολιτικῶν νόμων τῶν μεγίστων.

Lib. 4. Rep. "For the style of music," says he, "is never changed without making sensible alterations in the manners, in the laws, and in the whole form of Government." Let the Attorney General look to Mr. KELLY!

A word of Mr. HOARE. The town is undoubtedly more indebted to Mr. H. for the amusement he has afforded them, and the originality he has produced, as a farce-writer, than to any author in existence. We are, therefore, concerned that it should be in our power to accuse him of copying the works of others. The Italian Villagers is not printed, but, nevertheless, we imagine that we shall not have much trouble in calling to the remembrance of the reader the borrowed scenes and characters which Mr. H. has there introduced, merely by quoting the original. MAYFLOWER is the character we allude to, which, with the identical scene at his first appearance, is taken from RAVENSCROFT'S *Mamamouchi*, or *The Citizen turned Gentleman*. MAYFLOWER is there called SIR SIMON SOTHEAD. Now for the resemblance.

Enter SIR SIMON, with people and boys about him.

SIR SIMON. Very pretty, as I live—what's the matter? What would you have? In my conscience the devil's in the town, and has possessed all the people. Why what a devil ails you all? Can't a man go along the streets without a regiment of fools at his heels? What do you laugh at now? Ye had more need go look after your wives at home, lest they make ye monsters to be stared at; I believe I shall laugh at some of you before I leave the town, and hau, hau, hau, too.

TRICKMORE. How now, what's the matter here gentlemen? What mean ye? Who have ye got here? Have ye nothing to do but run staring and gaping after a gentleman, as if ye were all out of your wits? What's your business? what do ye sneer at?

SIR SIMON. Aye, aye; at what, at what?

TRICK. Do ye see any thing about him that's ridiculous?

SIR SIMON. Aye, have I?

TRICK. Is he not like other people?

SIR SIMON. Aye, have I horns on my head as some of you?

TRICK. Go, go home and learn better breeding.

SIR SIMON. That's good counsel, and take it y'ad best.

TRICK. The gentleman's a knight.

SIR SIMON. Aye.

TRICK. The heir of an honourable family.

SIR SIMON. Aye.

TRICK. His behaviour challenges respect.

SIR SIMON. Aye.

TRICK. He is one of singular parts.

SIR SIMON. Aye.

[We have no room to copy the whole of their discourse, which proceeds just in this way, until TRICKMORE, as in the Italian Villagers, *drives the people out.*]

SIR SIMON. Sir, I am most hugely obliged to you.

TRICK. Your physiognomy takes me extremely.

SIR SIMON. Ah, ha. (*Staring at him with his mouth open.*)

TRICK. I see much gallantry in it?

SIR SIMON. Ah, ha.

TRICK. Something very taking.

SIR SIMON. Ah, ha.

TRICK. Manly and brave.

SIR SIMON. Ah, ha.

" Then *changing drefs, the fcripture will approve,

TRICK. Frank and generous.

SIR SIMON. Ah, ha.

[CLEVERWIT now enters and claims acquaintance with SIR SIMON. He professes he never saw him before in his life, but CLEVERWIT, gets his story from him, and by this means makes him believe that he is acquainted with his whole family.]

SPECIMEN.

SIR SIMON. We had also a nephew that died of the small pox.

CLEVER. Oh what a pity it was ! He was a hopeful young man.

SIR SIMON. Did you know him ?

CLEVER. Know him ? He was a comely proper young youth.

SIR SIMON. Not very proper.

CLEVER. Yes, for his age.

SIR SIMON. Oh yes, for his age.

CLEVER. If he was your nephew, that I mean, he was the son of your sister and brother.

SIR SIMON. Right, he was so.

From our slight recollection of Mr. H's piece, we may have omitted parts which bear a stronger likeness to MAYFLOWER than those we have stated. We therefore refer the reader to the original, convinced at the same time that we have clearly proved our affirmation well grounded.

Mr. R. it may not be amiss to say, borrowed his comedy from the *Monf. Pourceaugnac* and *Bourgeois Gentilhomme* of *MOLIERE*.

* Our female performers assuming the male habit, and *vice versa*, are not perhaps aware of the sin they commit. This is not a place to quote the words of scripture, we therefore refer them to the 22d chap. ver. 5. of Deuteronomy. *ROLLIN* also, in his *devoirs des Regens*, notices this custom on the stage as an abuse, "*defendu expressement par la loi de Dieu.*"

“ And *DERBY think he married all for love.
 “ That few should suffer for the public good,
 “ Is what approv’d in ev’ry code has stood.
 “ Come then, ye glorious days, I hail ye thrice,
 “ When Virtue only will be known as Vice,
 “ When Vice thy image will assume to view,
 “ And none will suffer but---the virtuous few!”

So spake the GODDESS, in disorder’d mood,
 As if she deep had drank the †Clarien flood;

* Lord DERBY may imagine that he married Miss FARREN *all for love*, but in this we differ; his love could never have lasted fourteen years:—he was bewitched! We have no doubt but that Miss FARREN did no more nor less than *bewitch his Lordship*, *oculorum intuitu*. The second chapter of the seventh book of PLINY furnishes abundant instances of the mischief effected by the eye. But the present Earl of DERBY is not the first of the family who has suffered by *witchcraft*, as may be seen in the third volume of LODGE’s *Illustrations of British History*, &c. page 48, wherein is a paper entitled, “ *A Breefe of suche reasons and conjectures which caused many to suppose his honour the Earl of DERBY to bee bewitched.*” Such is the fact, and we leave his Lordship to chaunt at his leisure this little madrigal of Guarini’s.

“ Occhi, stelle mortali,

“ Ministri, de’miei mali, &c.”

† At Claros in Ionia was a fountain consecrated to Apollo, the water of which ANACREON calls *καλον*, as those who drank of it were constantly seized with prophetic ravings, and uttered oracles. ADDISON.

Then paus'd awhile;---for now, unknown to fear,
 The throng irrev'rent press the altar near;
 But CHRYSES soon their heedless ardour checks,
 And thus decorum in the GROVE protects.

The SATYRS quick, at his command, abound,
 And wide a line they draw the priest around;
 Without the mob with threat'ning whips they send,
 Then circling sit, and CHRYSES' words attend.
 The name pronounc'd, an op'ning swift is made,
 And 'fore the altar the oblation laid.

Thus Order reigning, FAME with truth proceeds,
 Now here, now there, as inclination leads.
 With glafs, who oft a look at CHRYSES stole,
 Like cunning magpie peeping in a hole,
 She first observ'd, and TAYLOR call'd by name,
 "Of *modest* worth," said she, "and *honest* fame.
 "Yet some affirm, and 'tis but just I tell,
 "He's far from these as heav'n is far from hell.

- “ Is *faithless as he's timpudent and dull,
 “ And only not so great a ----- as fool.
 “ By painters held a †*trencher critic* great,
 “ Quadrating praise in measure to the treat.

* Mr. TAYLOR is said to possess so little honour as to have exposed the private correspondence between him and Mr. WICKSTEAD, after he had quarreled with that very worthy man and ingenious satyrist.

† A very short time after the appearance of Mrs. INCHBALD's excellent and sterling comedy called “ Wives as they were and Maids as they are,” to which Mr. T. had written about a dozen lines of “ *prose run mad*,” for an epilogue, we were favoured with the subsequent information in the True Briton, from the modest pen of Mr. T. the oculist himself. “ The applause which was bestowed on Mr. TAYLOR's epilogue to Mrs. INCHBALD's comedy *has not been confined to England*. We find it mentioned in the Frankfort Journal of the 22d, with a *prose translation*.” Mercy on us ! Mercy on us !

————“ Ita me Di ament, ubi sim, nescio.” TER.

‡ Mr. TAYLOR is not inaptly denominated a trencher critic, by artists, poets, and performers ; as he judges of them according to the excellence and number of the dinners to which they invite him.

“ JACK TAYLOR's writings oft reveal
 “ Where now and then *Jack* takes a meal.
 “ Invite him once a week to dinner,
 “ He'll faint you, though the vilest finner :
 “ Have you a smiling vacant face,
 “ He gives you soul, expression, grace :
 “ Swears what you will ; unswears it too ;
 “ What will not beef and pudding do !”

" That *HERRIOT vows his pen, for *dismal* fun,

" Alone by BOADEN'S †BOTHER'EM'S outdone.

The Gods, in HOMER'S time, were great *spungers*. They went, he says, to dine with the *blameless Æthiopians*, *μετ' ἀμύμονας Αἰθιοπίας*, and stayed there (perhaps at table) twelve days. This is, to be sure, a *heavenly precedent*; but they were not so bad as DAVID WILLIAMS, CAPTAIN MORRIS, ANTHONY PASQUIN, and the rest of those omnivorous gentry, who *daily* wait at RIDGWAY'S, anxiously expecting the approach of MASTER SWAINSON, the *blameless Æthiopian*, that they may go home with him and eat up all the *profits of Velno's Vegetable Syrup*.

* Of this gentleman, the proprietor of the True Briton and Sun, a Mr. HEWERDINE mentions a circumstance, highly to the credit of Scottish industry. "He travelled," says he, "from Edinburgh to London *sans* shoes and *without* stockings, where he for some time wrote puns and paragraphs for Mr. JOHN BELL, and was afterwards employed by Messrs. SWAN and PERRY, at one guinea and a half per week. But *itching* to become a great man, he stuck himself to the skirts of Messrs. GEORGE ROSE, CHARLES LONG, and Sir J. BLAND BURGESS, by whom he was raised to his present situation.

Of the merits of a newspaper writer we shall say nothing: let the Doctor speak for himself. "To these compositions is required neither genius nor knowledge, neither industry nor sprightliness, but *contempt of shame*, and *indifference to truth*, are absolutely necessary." He then talks of their increase in the time of war, and concludes by affirming that "a peace will equally leave the warrior and the newspaper-writer destitute of employment; and I know not whether more is to be dreaded from streets filled with soldiers accustomed to plunder, or from garrets filled with scribblers accustomed to lie." JOHNSON.

† When Mr. BOADEN wrote, or, call it what you please, for the Oracle, he had a pen which he called BOTHER'EM; in imitation of the fanciful custom of ancient heroes, who gave names to the *weapons* with which they tormented mankind, Thus ARIOSTO.

" Taglial FUSBERTA, ancor che molto grosso ;"

&c.

M

“ And oft has cried, ‘ Avaunt JACK*, quit my fight,
 “ ‘ Thy head is brainless, and thou can’st not write.’
 “ With such reports mankind the *good* attack,
 “ So suffers Virtue, and so suffers JACK.
 “ But heed them not, who so to censure given,
 “ Would cavil at the fairest works of heav’n.
 “ There stands a man, whose *smooth, unclouded* brow,
 “ Might tempt a Heathen as he pass’d to bow,
 “ Thinking he trac’d a GOD in ev’ry line,
 “ So mark’d his looks with innocence divine.
 “ Yet men, censorious, will the truth dissemble,
 “ And call him brooding, melancholy †KEMBLE.

* ————— “ The times have been,
 “ That, when the *brains were out*, the man would die ;”

but Messrs. BOADEN and TAYLOR amply prove the fallaciousness and absurdity of this notion.

† Mr. WATSON, the manager of the Cheltenham theatre, was originally a Methodist, and a partner of JOHN KEMBLE’S, who, with him, preached in many parts of the kingdom. These *pious* men, *fortunately* for them, having pocketed more turnip tops than pence, during their *devout itinerancy*, betook themselves to the stage, and have since acquired fortunes. Mr. KEMBLE, having no children, has now adopted the offspring of ancient authors ; in other words, is become a miserable tinker of old plays. His fondness for obsolete books has obtained him, among the book-auction *cognoscenti*, the name of *Black-letter Jack*. In pursuit of his propensity, this “ parrot of the poet’s thought,” this “ tearer of passions,” will out-bid “ titled heads,” and even NICOL himself.

" Of plays he alters some will argue thus,
 " And hence infer they're alter'd for the worfe.
 " ' Times past, we learn, these plays applauses won,
 " ' And now they're alter'd, as he tells us---none!
 " His Lodoiska, from the French translated,
 " Just full as much in merit is abated.
 " In fine, †Trophonius' cave could not, they'll say,
 " Make men so *dull* as KEMBLE can a play.

" Quod non dant PROCERES, dabit HISTRIO. Juv.

N. B. "Tearer of passions," though often justly applied to Mr. K. is not always so! for we have seen him repeatedly enact a part as if he wished to give us some idea of the manner in which the Stadtholder would play it.

His family is, however, parsimonious to a degree, which truth the following anecdote will serve to illustrate. During the pregnancy of Mrs. S. she having occasion to go to a certain oil shop in the Strand to buy some little articles for her domestic establishment, took particular notice of a *fine ham*, and lamented that its size made it inconvenient for her to become a purchaser, adding that she must content herself with making a mark upon it, to satisfy *her longing*. A gentleman, who was in the shop, and had not escaped Mrs. S's observation, seeing her situation, after her departure, bought the ham, and ordered it to be sent to her house. The next day the same gentleman calling at the shop, perceived, to his great surprise, the very identical marked ham, which Mr. ***** reluctantly confessed that Mrs. S. had re-sold.

† This famous cave was in Bœotia. Whoever entered it returned so dull and dispirited, that it was common to say of a melancholy man, that he had been in the cave of Trophonius.

" If thus the world each other's actions rout,
 " And loud proclaim what ev'ry man's about ;
 " What's to be done? If rage we call it---spite !
 " None will believe, while they're so often right.
 " When *BISHOPS rank, to keep their loins in peace,
 " Will for *tid bits* e'en travel into *Gréase* ;
 " They see, they laugh, and challenge ev'ry man,
 " Nay, †PARR, to hold his laughter if he can.
 " 'Tis vain to strive! most willing join the mels,
 " And glut ! if indignation they suppress.

* The Bishop of ***** has been married twice. Thus, *even in matrimony*, the Italian proverb is true. *PRETI e Polli non si veggono mai satolli*. His present, like his past *flame*, was his cook. When the *church* weds with the *kitchen*, there's no doubt *but it will thrive*. Especially as the ROCHESTER, of infamous memory, was not more inclined than the present Bishop is *to eat and drink to-day*, as if he should surely *die to-morrow*.

† Pride, taciturnity, and gravity, are the characteristics of Doctor PARR.

" Rarus sermo illis, et magna libido tacendi." JUV.

" Since silence seems to carry wisdom's power,

" Th' *affected rogues*, like clocks, speak once an hour."

DRYDEN.

Of this number we may rank this Rev. Gentleman. He is also another Anaxagoras, who, as Ælian says, *ποτ' ο γελει*, *never laughed*.

“ See CAVENDISH for WOODWARD kind entreats,

“ And, gen’rous soul ! but pockets half he gets.

“ Here *BARRY’s oddities excite their smiles,

“ And there the sad mistake of blund’ring †M****.

* BARRY, the painter, amongst his other singularities, lives on roasted apples and water. Although he can paint portraits, yet he has a great antipathy to the employment. The Duke of NORFOLK going to his house (in a dirty alley somewhere in the West) with a desire of engaging him to paint his portrait, met a man coming down the stairs with two pails of white-wash. The DUKE, taking him for a bricklayer’s labourer, asked him if Mr. BARRY was within ? “ I’m Mr. BARRY,” replied the other, bluntly. His Grace, recovering from his surprise, explained the object of his visit. “ Not I,” said the artist : “ go to that fellow in Cavendish Square, (meaning ROMNEY) he’ll paint your face for you.” And here the conversation terminated.

REMBRANDT was as choice in his studies as Mr. Barry. He would laugh at those artists who studied *the antique*, and taking his friends into a room full of grid-irons, sauce-pans, household stuff, and instruments of all kinds, he would say, “ These are my antiques !” Alas ! few of our modern artists have, or deserve to have, any of *these articles* to study.

† Mr. M****, page to the Prince of Wales. His original profession was to adorn, externally, the heads of others, in attending to which, he neglected to furnish, internally, the one belonging to himself. Briefly, in the course of his education, those *vulgar attainments*, reading and writing, were omitted.

When Lord JERSEY’s pamphlet was first published, Mrs. M. read it to her husband, who committed the contents to memory, and was in the habit of decanting on its merits in all companies, producing, at the same time, the book, and pointing to one particular passage, which his wife told him perfectly exculpated the COUNTESS and the PRINCE. This being perceived by an acquaintance at the

“ Now *DYER claims of ridicule his due ;

One-Tun in St. JAMES'S Market, he stole the pamphlet, and placed in lieu of it another entitled “ STRICTURES ON THE CONDUCT OF SAM CHIFNEY, AT NEWMARKET, BY SIR CHARLES BUNBURY.” The consequence was, poor M. displayed, unwittingly, the latter, until he received a check from his Royal Master, who assured him that, if he did not learn to read and write, he should certainly lose his situation.

A man, calling himself JOHN WILLIAMS, and who affects also to support Lady JERSEY and the PRINCE, has written the most flagrant libel imaginable on his Royal Highness. Complaining of the laziness of the Royal Artists, in not bringing their *annual obligations* to the academy, he says, “ These *egregious* sons of the pallet deal with their honours as some *ungracious varlets* do with their wives ; they solicit them for months to *grant the possession of their charms*, and when that is acquired, *publicly neglect them*.” Fie on such supporters !

Before this ANTHONY PASQUIN's, *alias* JOHN WILLIAMS's trial came on in the court of King's Bench, it was very properly observed, “ that it would be necessary he should go into court (as the law terms it) with *clean hands* ; which (it was further said) he could not do in any sense of the words, either figuratively or literally ; not figuratively, because he was a libeller himself ; and, doubtless, not literally, because he never washed his hands.” The latter assertion, however, was somewhat too daring, since we are told that he actually *underwent* the operation of washing both his hands and his face twice while waiting the commencement of his action, and of which he had cause to repent ; for, by removing from his face the stucco, which had long protected it against the ill effects of the weather, he caught such a violent cold and hoarseness, as obliged him to keep his room on the day the trial so justly terminated in his disgrace. We are informed that the said ANTHONY in concert with his friend CHARLES PHILLIPS, presented a written copy of a very common book to the Marquis of LANSDOWNE, as an original manuscript, and obtained from that *discerning* nobleman ten guineas for the *inestimable treasure*.

* This *little* man has had the vanity to have his picture engraved, to perpetuate, it would seem, the likeness of a face almost a libel on Dame NATURE ;—

“ Then *GIFFORD who lolls not his tongue at you.

'tis, however, a good prologue to an IGNORAMUS. Mr. D. has been so improvident as to relinquish some expectations at Cambridge, to commence author in the metropolis, at a time when his miscreant muse cannot bear him beyond an insipid sonnet, or a pointless satire. Such, alas! is the POET'S FATE!

* The author of a tedious history of France, in three quarto volumes, and of long-winded answers to LORD LAUDERDALE and Mr. ERSKINE, wishes to be mistaken for Mr. G. the author of the Mæviad and Baviad. On BURKE's death, Mr. G. informed his *pot companions*, that he should not have it in his power to meet them as usual, since all his time would be employed in finishing whatever the great EDMUND had left imperfect for the support of Government.

We shall here add a few lines respecting the author of the Mæviad and Baviad. It is not our intention to withhold considerable praise from these Poems, but we must dissent from those who bestow on them the title of originality. With the assistance of PERSIUS and HORACE, to compose a satire, is, comparatively speaking, by no means difficult. Mr. G. is in many instances indebted to POPE. His manner of bringing forward all the absurdities and bombastic nonsense of ARNO, &c. resembles, in a great degree, POPE's M. Scriblerius, *Περὶ βადυς*, where he advances all the fustian of the poets of his time. As

—————“ *the lightning's rays*
 “ *Leap through the night's scarce pervious gloom,*
 “ *Attracted by* [What for a ducat?]
 “ *Attracted by the rose's bloom.*

Mrs. ROBINSON, in Mæv.

Now POPE.

“ *The noise returning with returning light,*
 “ [What did it?]
 “ *Dispers'd the silence and dispell'd the night.*

At the latter end of the Mæviad, Mr. G. addresses his friends, and first the

“ Nature triumphant see *STORACE proves,
 ‘ While †ATKINS yields her heart to *milder loves*.

Rev. Mr. IRELAND, which lines seem to have a strong tincture of POPE's epistle to Mr. JERVAS.

Mæviad to IRELAND.

“ In riper years, again together thrown,
 “ Our studies, as our sports, were one.”

POPE to JERVAS.

—————“ Like theirs our fate and fame,
 “ So mix'd our studies, and so join'd our name.”

Mæv. to I.

“ We rov'd in thought, &c.
 “ Lingering with good Alcinous o'er the tale,
 “ Till the east reddened, and the stars grew pale.”

POPE to J.

“ How oft in pleasing tasks we wear the day,
 “ While summer suns roll unperceiv'd away.”

Read the two pieces together. Seeing that Mr. G. is so well versed in POPE, we wish he had acquired a greater portion of his harmony. Many of his lines are sadly *be-crutched*. This before us for example.

“ Glow with his fires, and give the world to see
 “ Another REYNOLDS risen, my friend, in thee.”

Who with any ear can bear to read the last verse?

* JUVENAL says, of his ladies, that they would rather be contented with one eye than one husband. This seems to be the case with the SIGNORA.

† See *Midsummer's Night's Dream*, Act III. Scene 2. beginning, “ We, HERMIA, &c.” for a knowledge of the character of Mrs. A. and Mad. FANIANI.

“ If Folly thus unveil'd will public walk,
 “ What wonder all should laugh, and some should talk?”

Here CHRYSES *Gossip* FAME, for wand'ring, chid,
 And sudden all her num'rous *tongues were hid.
 Reprov'd, the Goddess then her fault repairs:

“ The British SAPPHO here her PHAON bears;
 “ O'er his broad shoulders see her verses flung,
 “ Such as the Lesbian SAPPHO never sung!
 “ Did weakness, ROBINSON, or TAYLOR, first
 “ †To Sappho like you, in an hour accurst---
 “ When you no more of her resemblance wear,
 “ Than 'cause ye both have mouths you're like a bear?

* Vide VIRGIL's description of Fame, *Æn.* IV. v. 173.

† Mrs. ROBINSON has the preposterous vanity to imagine that there is some resemblance between her and the Grecian Poet. In her writings there is surely none; and, in any thing else, we think no woman out of Bedlam would not sooner seek a likeness in the Magdalen than in the poetess of Lesbos. Though we might look for it in the latter, we suppose *she finds it* in the former, as she has recently published sonnets under the title of *Sappho and Phaon*, which she terms legitimate, meaning to insinuate, *perhaps*, that they are written in the genuine spirit of Sappho: or, it may be that she imitates the *sonetto* invented by PETRARCH:—but Heaven knows what she means, and none will ever discover it by reading the work.

“ Her love a failor---your’s a foldier claims,
 “ Soft breezes you---she *nought could breathe but flames.
 “ She would, we know-----my pen its aid denies,
 “ And on my lip the *naughty* subject dies.
 “ But, last of all, to prove my sentence right,
 “ Past ages will attest that she----could write !”

We could not help smiling, on taking up one of Mrs. R’s favourite papers, at the time of the publication, and reading an advertisement, standing thus :

“ This Day is published,
 Hot-pressed, and embellished with a fine Head,
 By BOVI,
 SAPPHO AND PHAON,
 In a Series of Legitimate Sonnets ;
 With Thoughts on Poetical Subject, and Anecdotes of the Grecian
 (GRECIAN mind) SAPPHO.
 N. B. Where may be had, the second Edition of Angelina.”

Which was immediately followed by—

“ Neglect is attended with Danger.
 A Golden Head over the Door.
 DOCTOR HARVEY’S ANTI-VEREREAL PILLS,
 AND
 PILLS TO CURE MELANCHOLY,
 At his House, No. 53. Shoe-Lane.
 N. B. Where may be had a Volume abounding in Anecdotes of wonderful
 Cures of the above cruel Disorder.

* Plutarch compares her to CACUS, the son of VULCAN, who breathed out
 fire and flame.

- “ Of fallow cast, and hollow, goggling stare,
 “ The strong-mark'd produce of a Duke's-place fair,
 “ Next CHRYSSES note ! a son of ISRAEL he,
 “ D'ISRAELI call'd, and not unknown to me.
 “ Encyclopædias, Dictionaries too,
 “ Long serv'd, with gain, this persevering Jew ;
 “ For wanting genius, with the itch to write,
 “ Such helps first brought our author into light.*
 “ But late, by vanity, more daring grown,
 “ He fain must write you volumes of *his own*.
 “ ‘ *Sapere est et principium et fons*,
 “ ‘ *Scribendi recte*,’ troubled not his sconce ;
 “ Nor thought he once how like their pain succeeds
 “ That draw from empty casks and empty heads.
 “ Hence soon† deficient found, again per force,
 “ To Cyclopædias' bounty he'd recourse.

* Mr. D'Israeh's first publications were collections of anecdotes culled from encyclopædia's and dictionaries, magazines and abridgments.

† Mr. D'Israeli soon discovered the folly of trusting to his own powers to accomplish even his *vaut-rein*. And we find him constantly recurring to the assistance of his old friends, Messrs. Encyclopædia, Dictionary, and Co. The following is the mode by which all Mr. D'I's *originality and depth* may be detected.

"At length an **orphan work*, the prints proclaim'd,

"Which he VAUT-RIEN with modest truth had nam'd.

Vaut-rien," page 273, Vol. II. "A stone's a body, an animal a body, man is an animal; ergo, man is a stone:" and *vice versa*. For which see *Syllogism*, in *Encyclopædia*

Page 229, Vol. II. "Earl Richard purchased of his brother, Henry III. *his Jews*, for a lease, that (to employ the forcible expression of PRYNNE) *those whom the king had excoriated, he might eviscerate*." See this in Chambers's Dictionary, and in several others, under *Judaism*. It should be remarked, however, *en passant*, that this forcible expression of Prynne in English, (so knowingly quoted by Mr. D'I.) was made by *Mat. Paris*, full two centuries before, in *Latin*. "*Quos Rex excoriat, comes evisceraret*."

A summary way this of acquiring information, it is true, but very liable, from common editions, or worthless abridgments, to expose a man to ridicule and disgrace. Turn, gentle reader, to the title of any sect, if you find Mr. D'I. treating of religion, or the principles of ancient philosophers, and you'll quickly perceive with what facility he found means to make up his chapters. Of his knowledge of the dead languages, we have ample satisfaction in an attempt he once made to translate a sentence from VELLEIUS PATERCULUS. A boy in the first class, at Winchester, would have taught him how to have construed it better.

* *Vaut-rien* was sent into the world an orphan: but soon, as SMOLLET says,

———"The town (to give the dev'l his due)

"Ascrib'd the whole performance to a Jew."

And Mr. D'I. more from parental affection, *than wisdom*, acknowledged himself to be the author.

In this work we meet with the most impotent attempts at wit. The play, for instance, on Huntington, a methodist preacher's name. What stuff, from a man who wears such a face as Mr. D'I.!

- “ This *cento*, vain, he leaves an off’ring here,
 “ And, if receiv’d, will pester ev’ry year.
 “ Be cautious then, for fools the longest last,
 “ As none can write so much, or write so fast.
 “ Witness yon *Jack of all trades*, *PRATT yclept,
 “ Who oft has ranted where he just has swept.

We should be as little surprised to see a lady buying razors, or our hair-dresser in a full suit of mourning, as we were to find Mr. D’I. vindicating the Jews against the opinion of their foulness. “ It was long supposed,” says he, “ and I am told is yet, (one would think Mr. D’I. might have nasal proof every hour) that the Jew is distinguished by a peculiar and offensive smell. To stink like a Jew, is an adage which FURETIERE has preserved in his dictionary (always at dictionaries!); but this smell, it seems, disappeared when a Jew was converted to Christianity.”

A smell disappear!! Well, we’ll seek, if not a more lively, at least a sweeter subject.

* Mr. PRATT, author of the *Gleanings*, &c. His name was originally COURTNEY MELMOTH. He lived many years with Mrs. MELMOTH, whose talents as an actress were of such respectability as to procure a comfortable subsistence for herself and friend. But their extravagance rendered it necessary for the lady to quit a regular company, and they travelled together in various characters through England and Wales. Sometimes she told fortunes, and MELMOTH took the money; at others they had public lectures; and at Swansea they performed a tragedy, and actually got twenty pounds, without any other actor, stage-sweeper, scene-shifter, or candle-snuffer but themselves; PRATT being at all of these, except the first, an amazing adept.

The lines, written by Mr. P. for GARRICK’s monument, as indifferent in design as execution, should not have appeared on the stone. Many copies of

“ Volumes on volumes, dull as dull can be,
 “ He pours along, as Thames’s gutters free.
 “ Perfidious PRATT, so hail’d throughout the town,
 “ For making all their *Fam’ly Secrets* known;
 “ Yet *these* he publish’d in a way so clever,
 “ That still they’re *secrets* as profound as ever.*
 “ Of this same class how many meet my sight,
 “ That will be authors, though they cannot write.
 “ Seven volumes this, that nine, good heav’n speed ’em,
 “ And, prais’d be heav’n, we’re not oblig’d to read ’em.†
 “ INCHBALD her rivals all at distance views---
 “ With ghosts and goblins RADCLIFF next pursues---

verses were thrown into SPENSER’S grave, when he was buried, and surely the present was fit for nothing else. They *almost* disgrace the monument.

* From the *ungetthroughableness* of these volumes, there is little doubt but that they will still remain *profound secrets* to all the world.

† Two female authors (prolific souls!) have lately published novels in seven and nine volumes. Of the seven, by Mrs. BENNETT, the moral mother of Mrs. ESTEN, advertised at one pound eleven shillings and sixpence! we are told the following anecdote. A French emigrant, seeing the advertisement, mistook the price for a premium offered by the author to any one who would undertake to read her work through; and, after forming his resolution, he actually went to the publisher and proposed to undertake *the job*.

- " RADCLIFF, the incoherent and the wild,
 " Whom BOADEN, *gay deceiver*, first beguil'd:
 " Her works he ravish'd, gain'd his wicked ends,
 " And left her almost ruin'd with her friends.*
 " But soon she felt, while in the pit safe cramm'd,
 " Revenge complete! the base despoiler †damn'd.

* Mrs. RADCLIFF has been very much injured by Mr. BOADEN, who, by dramatizing her novels, brought her into great disgrace with her relations:—for, being methodists, they were grievously enraged to find she had written any thing that could possibly be turned to the devil's purpose. Mr. HARRIS (Mrs. R. says) has often applied to her to write for the stage; and she has as often refused. The fear of being forgotten by her friends, when they are making their wills, is not very far from the cause.

† We suppose our author here alludes to the Secret Tribunal, by Mr. B. which might be said to be damned the first night, as it was only borne two or three times afterwards, by an empty house. Mr. B. has since produced, what he calls *his*, but what is, in reality, Mrs. R's, *Italian Monk*; a *light, airy, mirth-inspiring*, summer drama, taken, word for word, and scene for scene, from Mrs. R's *Italian*, a novel of much fancy, and absurdity. This play he presented to Mr. COLMAN, who, though Mr. B. had, for several years, vomited the most gross and foul abuse against him, accepted it, with a magnanimity worthy of a man of genius; for he knew, at the moment, that his asperser had no longer the command of that print from which he formerly winged his pointless shafts.

Mr. B. overcome by this generous treatment, has changed his tone, and we did hope to have seen the same in the friends of this gentleman, and that the undistinguishing scurrility in the *Monthly Mirror*, on Mr. COLMAN and his writings, would have been supplanted by a style of criticism, if not judicious, at least gentlemanly and moderate. But our hope was fruitless, and we must content our-

“ *ROSE, now behold, puts in his plea for praise,

“ Of scholars master he (as LINGO says.)

selves with the firm conviction that, though the world is credulous, it will not believe the madman who shall tell them it is dark when the sun shines in its meridian splendour; and that, from repeated specimens of such criticism, they must have been taught to conclude with Johnson, that any one “whom nature has made weak, and idleness keeps ignorant, may yet support *his vanity by the name of a critic*: a character which needs neither the power of invention, nor the labour of learning, to maintain.”

At the representation of this piece, a friend informed us that the Monk was meant, according to the novel, to be the most serious character in the play; and, that Paulo, which we thought the most serious, was intended to excite laughter. But we could not allow this, for, to use an old joke, Paulo is a character *by no means to be laughed at*.

If the curtain drops on a play the first night with applause, the author is almost sure of his three nights. And this is easily effected by those conversant in theatrical imposition. Mr. B. has practised it with success. It is to send a number of people into the pit and galleries, who are to applaud with rapture, but not till they receive the signal from a certain quarter, wherein is posted “the angel of salvation,” who gives them the cue.

“ The rabble knows not where our dramas shine;

“ But where the cane goes pat—By G-d that’s fine.”

ARMSTRONG.

This being accomplished, his friends, the newspaper men, join in the deceit, announce the play as well received, and before the whole town are undeceived, the author has touched his three nights.

* Mr. ROSE, one of the Under Masters of Merchant Taylors, would have succeeded the late Mr. BISHOP, Head Master of that school, but from a total ignorance of Hebrew, and a very superficial knowledge of Latin and Greek.

" His *Fairy Festival, a work divine,
 " A *ne plus ultra*, in the writing line,
 " He brings a tribute, and, O! fear to blame,
 " What from the pen of LINGO's offspring came!
 " Whose lyric muse exults in matchless fire,
 " Except when †*blooming* WALLACE sweeps her lyre;
 " Her rapt'rous notes the Parson's far transcend,
 " And ‡JERNI ev'n to her is forc'd to bend.
 " Poor JERNI, would that thou, §good natur'd wight,

• When we call the attention of the reader to the Fairy Festival, written by Mr. ROSE, and believed, by him *and his wife*, to be a *chef d'œuvre*, we imagine we need not adduce any further evidence to prove that this "master of scholars," more than any of his pupils, deserves the wholesome discipline of the birch.

No man, it is said, writes more, for *the benefit of the* PASTRY COOK, than Deputy BIRCH, but, leaving out the double entendre, Mr. R. is as great a benefactor.

† Her ladyship, last season, sent HARRIS, for one of his darling pantomimes; a loyal song, which he appointed to be sung by BOWDEN, HAYMES, and TOWNSEND; but it was so infamously bad, that, rather than expose themselves before the public, they refused to sing it; for which HARRIS, without a blush, fined each of them five pounds.

‡ This liberty with Mr. JERNINGHAM's name has been taken, it appears to us, in imitation of a whim of Dr. JOHNSON's, which was to abbreviate the names of all his friends; or perhaps the verse was *nominis asperitate deterritus*.

§ When our author treats Mr. J. with contempt, it can only be as a writer, and not as a man, for we believe him to be a very honest, inoffensive creature.

" Could'ft learn the knack to fell, or learn to write.

" Thy works might then no longer fixtures prove,

" But PINDAR'S* like, from shops to stalls remove!

Mais quand on parle d'œuvres d'esprit, il ne s'agit point d'honnêtes gens, mais de gens de bon sens.

* Our birds of song, are of late distinguished in their title pages, like *jail-birds* in an indictment, *alias, alias*. PINDAR, Βολωνταῖον υἱ, the Theban pig, with his own hand, gibbets himself by an alias JOHN WALCOTT to his works.

The stall before Burlington House abounds in this man's productions at six-pence a piece. It is grievous to relate, but at this place, also, all the most valuable books in the late Right Hon. WM. GER. HAMILTON'S library, embezzled by one of his men servants, were sold for almost nothing. The fellow has since, to avoid giving trouble, transported himself to America.

That PETER lacks ideas may be seen by his transferring into his Jeremi-ad, a thought from the preface to his satire, published some years ago, called the Cap.

The Jeremi-ad.

" What fine large shot *was* mine for high-crown'd heads,

" The glorious pheasants! noble cocks and hens!

" But now of smaller size I cast my leads,

" Forc'd (what a paltry mark!) to fire at wrens."

The remainder is in the same strain.

The Cap.

" PETER, therefore, who hath made mighty powers tremble, now (talking of play-writers, &c.) descendeth to correct this lowly herd." And before, in the same,

—————" The world is grown so bad,

" That wrens make prey, where eagles dare not perch."

" An *ERSKINE sinks, compar'd to thee, O! ROSE,
 " And acts a foil beside thy classic prose.
 " The †Times! there, there, thy brilliant periods dwell,
 " There SAPPHO pines to see thee puff so well."

The Doctor may however deny the fact, and escape, like Mr. Gifford, who will perhaps say that he borrowed of Persius's Cornutus, and not of Pope's Jervas.

* The poet is ironical. And to have recourse to a humourous distinction, if the *aigle du barreau*, as Mad. HILLIGSBERG called Mr. ERSKINE, in a certain affair, has convinced us in his pamphlet that he cannot write English, Mr. ROSE has often given us occasion to see that he cannot write at all. Had any one but Mr. E. composed a work, like his maiden pamphlet, instead of its running through sixteen editions, or even new title pages, he would have lost twenty pounds by the sale.

We shall conclude this note with an excellent pun of the great pleader's. Lord KENYON said one day to him in court, when his Welch blood had been inflamed rather more than usual, by the latter gentleman, "I'll commit you, Mr ERSKINE. If you persist, I will commit you."—"You may, my Lord, if you please," replied Mr. E. "but while I remain here you shall not *commit* yourself, if I can prevent it."

† Mr. ROSE exercised his *masterly* hand in the Times, as an *extraordinary* writer. Mrs. ROBINSON, who is the prime puffster of the town, was alarmed lest she should suffer an eclipse, seeing that he puffed his own pieces with as little decency and respect for the public as herself.

The following anecdote of the puffing SAPPHO should not be suppressed. It is a custom with Mrs. R. whenever she prints, to send a copy or two of her work to most of the newspapers, by which means she hopes to avoid their ridicule, and indeed to puff and be puffed as much as she pleases. Shortly after the appearance of her last production, she addressed a few lines to Mr. BOADEN, which ran thus:

While thus proceeding, FAME in prospect view'd

A substance by two envious shades pursued---

" Sad mockeries---vile imitative sketches---

" Mere duplicates of worth---the wealth of wretches :

" Their value all that duns from *SHERRY get,

" MRS. ROBINSON would thank her friend BOWDEN for some dozen puffs for SAPPHO and PHAON."

St. James's Place.

This note being sent by the penny-post, was, by mistake, delivered at Mr. BOWDEN's, the pastry-cook, in the Strand, instead of the Oracle office. To which Mrs. R. received the subsequent reply. " Mr. BOWDEN's respectful compliments to Mrs. ROBINSON, shall be very happy to serve her, but as Mrs. R. is not a constant customer, he cannot send her *young folks* the puffs without first receiving the money."

* Recently Mr. S. gave a dinner, at the Piazza Coffee-house, and, on leaving the room, desired that the bill might be sent to him next morning, which injunction was punctually obeyed, by one of the waiters, who, after remaining some time below, was ordered to walk up. Mr. S. then asked him if he was fond of the play, and if he had not a friend or two he should like to take with him?—The fellow answering in the affirmative, with many obsequious bows, Mr. S. instantly presented him with half a dozen orders for Drury Lane, assuring him, at the same time, that he had no money just then, and begged he would look in some other day; which request the waiter, in gratitude, was unable to refuse: he quitted the house, and RICHARD was himself again!

Apropos of dinners. Mr. S. being at one time unable to send his son, who was at Trinity College, Cambridge, any money, the boy, a chip of the old block, wanting to give a dinner, sold his books for the purpose, and writing afterwards, to his father, in reply to that letter which brought him the above sad intelligence,

“ Yet *CROFT's not more by VANITY beset ;

“ Nor †STEPHENS more, nor ‡BANNISTER, than they.

“ With envy swells, when others gain the bay.

made this quotation from the *Facetiæ* of HIEROCLES. Συγχαίρε ημιν, Πάτερ· ἡδὴ γὰρ
 ημᾶς τὰ βιβλία τρέφει. Rejoice with me, father, for books are now my nourishment.

* The following anecdote we take from a book which once belonged to Mr. HERBERT CROFT. It stood thus, in his own hand writing, prefixed to Dr. JOHNSON's Lives of the Poets, sold for Mr. C. at Mr. KING's Auction Rooms, where we transcribed it : “ Just before the appearance of the latter half of the Lives, a gentleman said to him, ‘ So, Doctor, a young man at the Bar writes *Young's* life for you, I find.’—‘ Yes, Sir,’ said Johnson, ‘ yes, Sir, ’tis true; and I thought he would have done it very well; but the rogue has deceived me sadly, Sir: he did it a deal better than I thought he was capable of doing it.’ Fame may be able to relate sayings of other great men, which contain more wit, or more malice; but but where shall we find one which contains more good nature.”

What, now, will the reader say, when we inform him, that this *young man at the Bar* was no other than Mr. HERBERT CROFT? Why, he will surely say that Mr. C. could not have found a saying to relate which contains more impertinent vanity.

† Δυσζήλοι γὰρ τ' εἰμὲν ἐπὶ χθονὶ φύλ' ἀνδρῶπων,

says HOMER, in Od. But let us hope that we are not all so bad as GEORGE STEPHENS, the commentator, who, when envious of either friend or foe, and the *Spiritus Zelotypiæ* rages, composes an eulogium on them in an evening paper, one day, expressly for the purpose of attacking it the next.

‡ Mr. BANNISTER, jun. conscious that he possesses very little *sterling merit*, is jealous of any rising talent, which might occasion the public to draw a comparison. To be subject to much envy increases the bile, (but whether hepatic or cystic we cannot say) and a suffusion of the bile produces the jaundice. Mr. BANNISTER

“ As stars were dark, but for the solar light,

“ So *MORTON thou hadst liv'd in endless night,

continually appears, from his countenance, to be on the eve of an attack; and Mr. MUNDEN, a season or two ago, was actually afflicted with the jaundice for a considerable time, occasioned by the success of a popular comedian at the Covent Garden theatre.

Mr. B. perhaps, envious of the success of his fellow labourers, when a student in the Royal Academy, used to recount such indecent stories to the man who stood *in puris naturalibus*, for their advantage, that the poor fellow was constantly obliged to come from the pedestal, and Mr. B. was, in the end, prohibited studying there for his pains.

As we are now talking of players, we cannot do better than relate a neat equivocation of a comedian, between whose histrionic merit, and that of the one just noticed, there is the same difference as between pure gold, and the dross it despumates.

A gentleman calling on Mr. KING, when he was confined with a violent fit of the *rheumatism*, asked him, among other things, if he could oblige him with a bone for the theatre. Mr. K. not being able, or not wishing to accommodate him, replied, “ My dear friend, I would with pleasure, and should be happy to accompany you, but really MY BONES *won't go*.

* Mr. COLMAN, in one of his tales, has very pointedly, and evidently, drawn the character of this gentleman.

“ On modern dramatists they fell,

“ Pounce *vi et armis*—tooth and nail—pell mell;

“ They call'd them carpenters, and smugglers,

“ *Filching their incidents from ancient boards,*

“ And knocking them together, like deal boards,

“ And jugglers;

“ Who all the Town's attention fix,

“ By making—plays? No, Sir,—by making tricks.”

The treatment Mr. REYNOLDS has received from Mr. MORTON bears some resemblance to that received by HOMER, from THESTORIDES. The latter of these lived, for some time, on the most friendly terms. We then learn, from a life of HOMER, said, but without grounds, to be written by HERODOTUS.—Επει δε την τε Φωκαίδα κ' ἄλλα πάντα παρὰ τε Ομήρου ο Θεσριδης εγραψατο, διενονθη εκ της Φωκαιης απαλλασσεσθαι, την ποιησιν δελων τε Ομηρου εξιδιωσασθαι.—that after he had copied many of HOMER'S works, (which he had obtained by living with him) he determined to quit Phocæa, wishing to pass them off for his own. Ο μεν δη Θεσριδης εκ της Φωκαιης απηλλαγη es την Χιον, κ' την διδασκαλιην κατεσκευασατο· κ' τα επεα επιδεικνυμενος ως εωυτη εοντα, επαινον τε πολλον ειχε κ' ωφελειτο. And going to Chios, he promulgated them as his own, and acquired much praise and some profit. Such is nearly the history of these two gentlemen. They were in the habits of the greatest intimacy, when Mr. M. learned of Mr. R. how he managed to construct his plays, and what books he read to assist him: after which he stole all his characters, and sold them for his own.

As Mr. KNIGHT is Mr. LEWIS'S mimic, so is Mr. MORTON the mimic of Mr. REYNOLDS. Mr. R. is now dead to Covent Garden, but his shade (not spirit) still lingers there in Mr. MORTON. So will it soon be with the former.

The friends of Mr. M. have been lavish in their praise of the purse scene in the Cure for the Heart Ache. It is, however, protracted till it becomes highly absurd; and that it possesses novelty we most confidently deny. We have many instances of similar feelings displayed on the stage, in a like circumstance, unattended by the ridiculous mode in which Mr. M's is brought about. The trick of discovering a hole, and attempting to mend it, which is seen in the same piece, we find in the Author's Triumph, or the Manager Manag'd, a farce, printed by J. CLARKE, 14th April 1737, and acted at the theatre-royal, Lincoln's Inn Fields. We merely transcribe a speech.

TATTER. (*Peeping about*) Ha! a hole? Ay, faith! there is a little one.
(*Pulls out a needle and thread, and offers to mend it, &c.*)

When the two tailors, father and son, are standing together, the old man asks the waiter if there are any tailors in the place, and receives for answer, "there are two just by, which makes them look significantly at each other. What is this but our old friend Joe's two tailors, who, without understanding French, took a

trip to Calais, where, one asking for something, the waiter replied, *tout à l'heure*, which they instantly mistook for the French pronunciation of *two tailors*, and looked at each other most likely as just described, since one exclaimed, "*dam'me Jack but he knows us?*" Had we leisure, many things of this kind, as well as whimsical phrases, taken from several authors; such as FRANK O's "courage working into his knuckles," for which see COLMAN's Mountaineers, might be adduced, to prove Mr. M's barrenness; so that he may safely say of an audience—

If they approve, I perhaps may get the fame;

If they condemn, I'm *surely* not to blame.

The insignificance of the *Children in the Wood*, a farce, which has nothing but the pantomimic merit of the performers to recommend it, has perhaps precluded criticism, and left its author in the quiet possession of an opinion that the applause bestowed on the actors was a tribute justly paid to himself. The ballad, it is generally known, was taken from a piece, called *Two lamentable Tragedies in one*, by R. YARRINGTON, quarto, 1601. Of which we have no doubt that Mr. MORTON has a very excellent copy. The language of it is extremely obsolete, but that could prove no impediment to Mr. M. who reads, we understand, any of our old authors without a glossary. This circumstance we consider as something not very much in favour of Mr. M. Next, the absurd manner in which the action is conducted, and the weakness of the innovations made in the story; as, for instance, the unaccountable meeting of Lord ALFORD and Lady HELEN, with the children sleeping in the wood; then the *fine pathetic scene*, which terminates by DIGNUM's lugging away one *babe* in his arms, and Mrs. POWELL the other; incidents which produce effects unequalled, it must be confessed, in any attempt at the ridiculous. And, lastly, the bare-faced imitation of a scene in HOARE's *No Song no Supper*. STORACE, in the latter, sings of lamb, and it appears; of a cake, and it appears. In the former, Mrs. BLAND sings of a noise at the window, and 'tis heard; of the door being broke open, and it is broke open. This is gross.

It has been observed by some of that numerous body of *soi-disant* critics and remarkers, whom Dr. JOHNSON distinguishes as "the disturbers of human quiet," that Mr. Colman, in the *Heir at Law*, has stooped to borrow from——Guess!——from Mr. MORTON!! This accusation we firmly contradict, as false and groundless. And on the fact we are about to state, though not received from Mr. C. himself, yet

“ And *HOLMAN too, than thou less shameless far,

“ Had REYNOLDS' wit not made ye what ye are.

from one in whom, having the most implicit faith, we wish to rest all our claims to truth. It is, that Mr. C. had conceived his characters, and written his plot, as well as a considerable part of the *Heir at Law*, long before Mr. M's *Cure for the Heart Ache* became public. This declaration being made, thus solemnly, we thereon establish Mr. C's inculpability. But it is now fair to imagine that Mr. M. had obtained some slight intelligence of Mr. C's characters of CICELY and EZEKIEL, and seized on them for the *Cure for the Heart Ache*. This is the more probable, as the familiarity is merely general, and not so palpable as Mr. M's taylor and son to REYNOLD'S GINGHAM and his father, where the only difference is that in the one the old man can't sink the tradesman, and in the other the young one.

* Mr. HOLMAN, disliking to be only “ a poor player, who struts his hour, &c.” produced, *it is said*, an opera, called *Abroad and at Home*, thinking thereby to perpetuate his memory beyond *the hour*. Its vulgarity, however, induces us to think it is either not his production, or that he is not the same man *abroad* and at *home*.

But, Supposing Mr. H. to be the author of this opera, we then look to Mr. REYNOLDS, to whom he certainly owes, not only the idea of attempting a dramatic piece, but also the knowledge he has of such compositions. And though he has not been so great a depredator as Mr. M. yet has he not been idle in “ the pilfering way.” He, in *Abroad and at Home*, as well as Mr. M. in the *Way to get Married*, has not neglected to copy boldly Mr. R's prison scene in *Speculation*. In a word, when we look on Messrs. Holman and Morton as play-writers, we consider them as the graceless offspring of Mr. R. who, as it is said of the young of a certain bird, prey on that which brought them first to light.

Mr. H. who merely travelled, once in his life, to Oxford, entered himself of Merton's College, kept half a term, spent a few guineas, and returned “ to smell the lamp,” was, by the assiduous whispering of his friends, reputed to have been educated at the University of Oxford. We see a consequence. Mr. M. convinced that he, though entered of the Temple, to avoid being included in *Charta*.

“ *To him, as to a fountain, still ye turn,
 “ And each, by stealth, fills full his empty urn.
 “ †Source of their works ! when we thy loss deplore,
 “ HOLMAN shall fade, and MORTON be no more.”

XXII. Henry VI. had no right to style himself Esquire, first published by *simple* THOMAS MORTON, and has only lately repented of his wisdom. Mr. H. now, to *his* opera, calls himself plain GEORGE HOLMAN, but he will hereafter, we have no doubt, in imitation of his friend, *the squire*, blaze forth on his title page, GEORGE HOLMAN, of Merton College, Oxford.

Doubting not but that Mr. H's delectable friends, Messrs. BOADEN, alias *Squire Check* and *Squire Morton*, would also wish to be known as belonging to some college, we shall propose a mode by which they may bring it about. In the canon law, it is said, *three persons make a college, tres collegium faciunt*. Thus, therefore, may they form a college, and if they can persuade HARRIS to lend them the money, may erect one, which they may call after some one of those in the Roman Empire, as *collegium fabrorum tignariorum*, the *college of carpenters*, &c. wherein each might be a professor, in his own way. Mr. M. a PROFESSOR of *plagiarism* ; Mr. H. a PROFESSOR of *affectation and conceit* ; and Mr. B. a PROFESSOR of *vanity and insignificance*. Nor do we see any obstacle that can impede their success, unless JACK TAYLOR, M. P. ANDREWS, and Captain TOPHAM, should take it into their heads to oppose them.

* ————— “ Great palace of light,
 “ Hither, as to their fountain, other stars,
 “ Repairing, in their golden urns draw light.” MILTON.

† Enough has been already said of Mr. REYNOLDS's distinguished and original merit as a writer : of his character as a man, in society, all who know him will bear ample testimony of its affability, frankness, and honesty ; and nothing remains with us to state but the base and ungrateful usage Mr. R. has received from Mr. HARRIS, of Covent Garden. In this, however, he is not singular. Previous to

So said the goddess, as they nearer drew---
When o'er the Grove a sudden darkness grew.

the time Mr. R's first comedy appeared at that house, it was thinly attended beyond comparison. The town was soon attracted by Mr. R's ingenious efforts, the finances of the treasury considerably enriched, and Mr. R. a *Magnus Apollo*, was the object of the manager's adoration. He continued to give them his pieces: the consequence of which was, that Mr. H. rose to a degree of affluence, equal to his former want. But where is this man's gratitude to one who rendered him such essential services? It is only to be found in the shape of neglect and ill-treatment! He last year brought out Mr. R's comedy called *Fortune's Fool*, at a season in which few people visit the theatres; and when the town became more thronged, his play was, we believe designedly, injured; first by being seldom played, without any apparent reason for its suppression; and, next, by the appearance of Mr. MORTON'S—injured by the latter, because the people will always go, in preference, to see the *last* new piece. Mr. R. naturally disgusted at Mr. HARRIS'S giving to a play (copied in general from his own) the advantage of the season, and the assistance a manager is capable of affording; added to very uncivil personal behaviour, with just indignation and resentment, left that theatre for Drury-Lane, where he was received with open arms, and has experienced, instead of the most low and disgusting, the most gentlemanly and inviting treatment.

Mr. HARRIS'S character is well delineated in the *Author's Triumph*, where a distressed author, presenting him with a play, he exclaims,

MAN.—“ A play! Damme! I wou'dn't give a farthing for the best play in England. Here, Sir, here. [*Gives the book.*] If you could bark, friend, or dance the ladder-dance, I might talk with you.”

The author, receiving this reply, has recourse to MECÆNAS, who, approving of his piece, summons the manager and players to appear before him. Here the manager says, “ My Lord, authors are a pack of scoundrels.” Upon which MECÆNAS makes the following remarks, which we would recommend Mr. H. to commit to memory.

Up rose the priest, with awe submissive bent,

Obedient to the sign of his intent :

(*Who from his golden tripod, Fate's design

Delivers forth in oracles divine)

And yet, while lives a momentary pause,

The shrine abandons, and in haste withdraws.

Then, VANITY, throughout thy faithful clan,

What strange alarms and wild distraction ran !

But first, my Muse, relate what chance befel,

The bards whose virtues Fame was proud to tell---

Say how by wood-nymphs guided on their way,

They safe through secret paths and windings stray,

MEC.—“ How now, impertinent ! Learn decency, do ; and know that now you are before your betters. The *insolence* which you *little chiefs contract*, by commanding an *army of renegades*, makes you *forget yourselves*, and treat gentlemen as if they were players. But, let me tell you, *you are not upon the par with an author*. He is *properly your master* ; furnishes you with tools, and sets you to work. What is a player, pray, without his task ? you're but the factors of the poet's wit : 'Tis he, ye ingrates, gets you *fame* and *finery*, and makes a prince of a poor pimping pedlar ! Isn't it so ? Ha ?

MANAGER, (or HARRIS).—“ Indeed, my Lord, there's a great deal of truth in't.

* Ος θεσπιωδὲς τρίποδος ἐκ χρυσηλατῆ.

The bound'ry reach, and quit the sacred ground,
With fairest laurels by the Dryads crown'd.

Mean time the Satyrs studiously prepare
Their whips and spears in order for the war---
PAN gives the word---rejoic'd they rush along,
And drive pell-mell the vain and fear-struck throng.
All ways they run, through each avenue dart,
And howl and hollow as they feel the smart.
Hats, wigs, and spectacles they leave behind,
Nor breathe, till all some friendly outlet find.

The GROVE reliev'd! the thunder loud appals,
And on the loaded shrine the light'ning falls.
Swift Fame her fav'rite works to rescue flies,
And to Parnassus bears the honour'd prize.
Soon wasting flames the rest to dust reduce---
*True emblem of their former weight and use!

* A writer of Lord CHESTERFIELD's life, concludes with saying, " These were his excellencies—let those who surpass him speak of his defects." Which passage, with a slight alteration, shall terminate our animadversions on the VOTARIES OF VANITY. Peace be with them! *These were their FOLLIES—let those who surpass them speak of their*

Now sweetest sweet from flow'rs immortal springs,
 And birds shake perfumes from their od'rous wings.
 The God appeas'd, resumes his wonted grace
 *And light refulgent purifies the place.

* APOLLO, the SUN, PHOEBUS, and HYPERION, were certainly distinct characters, and our author, for confounding them occasionally, has no other excuse but that he has followed the practice of other *great* poets.

FINIS.

